

U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ Ç È \$ % & c £ % ! ? () []

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SEVEN, NUMBER THREE, SEPT. 1980

Something for Everybody...

Z is the most neglected character in the English language. E is by far the most popular. For each Z used in the formation of words the following proportions have been fairly accurately established for the usage frequency of the other 25 letters.

E-60, T-45, A-42.5, I, N, O, & S-40, H-32, R-31, D-22, L-20, U-17, C & M-15, F-12.5, W & Y-10, G & P-8.5, B-8, V-6, K-4, Q-2.5, J & X-2 & Z-1.

E for Enigma:

The beginning of eternity, The end of time & space, The beginning of every end, The end of every place.



A
VILE

Young lady on

EVIL

Bent, Lowered her

VELL

With sly intent,

“LEVI”

She said, “It’s time to play. What shall we do to

LIVE

Today?”

“My Dear,” said he, “Do as you please. I’m going to eat some

IVEL*

Cheese.”

TO WIDOWERS AND SINGLE GENTLEMEN

WANTED

BY A LADY, A SITUATION TO SUPERINTEND THE HOUSEHOLD AND PRESIDE AT THE TABLE. SHE IS: AGREEABLE, BECOMING, CAREFUL, DESIRABLE, ENGLISH, FACETIOUS, GENEROUS, HONEST, INDUSTRIOUS, JUDICIOUS, KEEN, LIVELY, MERRY, NATTY,



OBEDIENT, PHILOSOPHIC, QUIET, REGULAR, SOCIABLE, TASTEFUL, USEFUL, VIVACIOUS, WOMANISH, XANTIPPISH, YOUTHFUL, ZEALOUS. ADDRESS ALL INQUIRIES TO: XYZ, SIMMONS LIBRARY, EDGEWARE ROAD, LONDON

**NESTLES
ENTRANT
STRANGE
TRAITOR
LANTERN
ENGORGE
STERNER**

*This cheese is presumed to have been made in the valley of the Ivel River.

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In This Issue: Cover

Facts, feats and fun with words. It's just an excuse to show off our newly designed ITC Century faces.

Editorial

Everything you've always wanted to know about submitting typeface designs to ITC. Pg. 2.

Pro. File: Willem Sandberg

This octogenarian designer, museum director, resistance fighter, philosopher, food faddist, and most recent inductee into the New York Art Directors Hall of Fame reviews a life with more plot than ten Le Carré novels. Pg. 4.

A History of Calligraphy

Seventeen pages from a portfolio about beautiful writing, prepared by an old pro. Pg. 7.

Lou Myers Rides the Subway

The NYC subway is nothing to smile about, but when Lou Myers turns tour guide, it's a carload of cackles. Pg. 10.

A Communal Alphabet: Make Your Own Q

A class of students in Advanced Relief Printing agree on a group project, but the communal effort turns up a few surprises. Pg. 12.

Spanfeller's Divine Comedy

Jim Sr. and Jr. wind up their saga with this, their fourth and final episode; it will land you in Paradise. Pg. 14.

Mike Quon: A Designer Tests His I.D.

A specialist in corporate identity graphics goes to China to test his own logo and finds that sometimes pictures do not speak louder than words. Pg. 18.

Crossword Puzzle

A bit of bibliolatry beatifying the letter B. Pg. 20.

The Diderot Encyclopedia

Once condemned, repudiated, vilified, this treasure trove of 18th-century writings and engravings is to be re-issued in a sumptuous edition by the eminent bibliophile and publisher Franco Maria Ricci. Pg. 22.

Hiroko

In traditional Japanese fashion, Hiroko bows deeply to people she deems responsible for her success as an illustrator. Pg. 26.

Evolution of a Woman

Now we have documentary proof, by François Robert, a visual communications specialist, of how woman evolved. Pg. 28.

Put Your Best Face Forward

A typographer, designer, advertising director and contact man — Erwin Röth wears all those hats at Typo Bach of Wiesbaden, Germany. In this issue, we show several pages of his design, flare and inventiveness with ITC typefaces. Pg. 30.

What's New From ITC?

It's almost a century since the original Century typeface was introduced, and in a hundred years, it has not lost grace or favor. Pg. 32.

Something for Everybody

Out of our trunkful of treasures (readers' contributions) came six articles, which we've set in our newly restyled ITC Century typeface. It's important to mention that the texts were chosen at random, to demonstrate how amenable and versatile the Century face remains. Pg. 36.

Vision '80s: Update

A roundup of what's new in typesetting, electronic page/area composition, graphic display terminals, input and editing terminals, and electronic and micrographic filing of text and art. Pg. 74.

**AN EDITORIAL
 HOW TO
 PUT YOUR
 NAME IN
 LIGHTS,
 MEDIUMS,
 DEMIS,
 BOLDs, &
 ITALICS**



Almost daily we receive letters from readers of U&lc requesting information on how to submit typeface designs to ITC. This editorial is addressed to that question.

Who can submit a typeface design to ITC?

Any designer may submit a typeface to ITC. In fact we owe our growth as a company to type designers the world over. All designs, however, must be originals — not copies of existing alphabets. Typefaces are judged by the ITC Typeface Review Board for:

- 1 Originality.
- 2 Quality of letterform construction.
- 3 Usefulness in text or in text and display.
- 4 General appeal.
- 5 Commercial marketability.

For first presentation to the ITC Typeface Review Board, finished art is not required. However, in addition to a presentation of the complete alphabet and numerals, the designer should submit a few assembled characters (such as those in the example above right, which is a test pattern often used by type manufacturers) to show the alphabet style and the quality of work that can be furnished.

Typeface designs must, upon acceptance by ITC, be submitted as complete alphabets with all accents, punctuation and ancillary characters. Letters must be drawn at least 2 1/2 inches on the cap height.

Since ITC usually markets typefaces as full families — four roman weights with corresponding italics — it would be helpful to submit the same words in all weights and versions contemplated.

Hamburgefonts
Hamburgefonts
Hamburgefonts
Hamburgefonts
Hamburgefonts
Hamburgefonts
Hamburgefonts
Hamburgefonts

Alternate characters may be designed but are not essential, nor do they necessarily influence the decision of the ITC Typeface Review Board. Although these alternate characters may, in the opinion of the designer, add to the appeal of the typeface, their ultimate inclusion in the final film font will be left completely to the ITC Typeface Review Board's discretion.

Once a face is accepted, the designer will be required to prepare all or most of the characters illustrated in the complete ITC font shown in this editorial. Small caps, however, are required only for the two lightest weights in a roman family. If ITC is uncertain about a submitted typeface it may ask the designer to develop one or two weights of the alphabet to a more advanced stage, requiring the complete caps, lowercase, figures and some marks of punctuation. The artwork at this stage need not be finished; it need only be adequate for ITC machine-testing purposes.

For this work, ITC will pay \$500 per weight. If the design is eventually accepted, finished art for the complete ITC font complement will be required, for which ITC will pay \$1500 in total for each style and weight. The \$500 experimental advance is deducted from the \$1500 where applicable.

Emphasis on text typefaces

ITC is primarily interested in text typefaces. It is much less interested in eccentric or novel designs that can be used only for display purposes. This means that the designer must develop a typeface that is fresh and distinctive, yet readable and widely usable — not an easy assignment.

Royalty payments to designers

When a typeface is accepted by ITC, the designer is issued a contract. The contract stipulates that, in return for assignment and sale to International Typeface Corporation, the designer will receive

Pro.File:

Willem Sandberg



Dian Friedman

CHRONOLOGY

- 1897:** born in Amersfoort, Netherlands, where his father was town councillor.
- 1917-19:** was graduated from high school in Assen; entered military service; his future as an officer aborted when he refused to swear allegiance to the Queen.
- 1919:** passed entrance examination to the State Academy of Art; left after 6 months, unhappy over instruction.
- 1920-24:** toured Italy and Switzerland studying painting; attended l'Academie de la Grande Chaumière in Paris; introduced to vegetarianism, became lifelong convert.
- 1927:** studied psychology at the University of Utrecht; employed as typographic designer.
- 1933-41:** chairman of exhibition committee of Applied Arts Association of Stedelijk Museum, Amsterdam.
- 1936-37:** member of committee for Netherlands Pavilion at world exhibition, Paris.
- 1938-45:** Curator of Stedelijk Museum.
- 1941-45:** participated in artists' resistance to German occupation of Holland; after war, established guidelines for the Council for Professional Artists, and Council for the Arts; began series of noteworthy typographical experiments.
- 1945-62:** Director of Stedelijk Museum; radically redesigned interior of building, added contemporary design structure to external site.
- 1946:** as Director of the Museum exhibited avant-garde works of contemporary artists and designed almost 250 catalogues; some typographical experiments published; active member and/or trustee of many organizations in art and film areas.
- 1962:** Received American Doctorate from University of Buffalo, New York; awarded gold medal from American Institute of Graphic Arts; given gold medal of the City of Amsterdam; donated to Amsterdam 100 works of art given him by the artists.
- 1963-71:** as Director of the Museum exhibited avant-garde works of design of a museum building in Canberra, Australia; chairman of the executive committee to coordinate planning of the new Israel Museum, Jerusalem; responsible for design of design department for museum; on planning committee and jury for design of Pompidou Center, Paris; still politically involved, designed poster protesting general census ordered by the Dutch government.
- 1973:** edited issue of Art Annual publishing recent works by 53 young artists.
- 1974:** designed catalogue and poster for exhibit of controversial Dutch art of the '40's, shown at Detroit Institute of the Arts.
- 1975:** accepted Erasmus Prize in Amsterdam; appointed Honorary Fellow of the Israel Museum.
- 1979:** inducted into the Art Directors Club Hall of Fame.

BIBLIOGRAPHY

Willem Sandberg has written on art, typography and museum building. Most of his writings have been published in Europe, in languages other than English. He is co-editor of *Pioneers of Modern Art and of Forum*; a regular contributor to *Zodiac and Art d'aujourd'hui*. Some of his experimental typographic series have been published. Articles on Sandberg can be found in *Typographica*, 1955, 1958; *Gebrauchsgraphik*, 1956; *Idea*, 1959; *Form und Technik*, 1960.

"at the age of 30, i became a designer because somebody needed a calendar. at the age of 40, i became a museum man because a director wanted an assistant."

A disarming comment that reads modestly in the lower-case typographic style of the writer-designer-museum director; deceptive again because the didactic dictum "action is character" truly applies to worldly, warm-hearted Willem Sandberg.

When Sandberg wasn't where the action was, he created an arena for action. What consequences has he generated, the gentle white-haired 82-year-old Dutch esthete quoted above?

It may be refreshing to begin by standing back for tighter focus on Sandberg's long and tumultuous course as social critic ("like all sick men, our society has lost the instinct to know what is good for it and what is bad and above all it hates anything raw")... as innovative typographic designer ("i don't like luxury in typography, the use of gold or brilliant paper. i prefer the rough in contour and surface, torn forms and wrapping paper")... as iconoclastic museum director ("all a visitor takes home from an exhibition with hundreds of items is a headache").

How did he get from the Calvinist home of well-to-do parents to the homelessness of political resistance, risking his career defying establishment dictates in the then parochial realms of architecture and town planning; risking his life as liaison to the Dutch underground movement against the Nazis? Portions of his non-conformist life might be the envy of operatives in a superspy epic.

This frail figure took on the burghers of Amsterdam to formulate an impassioned policy for the Municipal Museum. He offered its walls to unknown contemporary artists, avant-garde sculptors, forceful graphic designers, vigorous workers in the applied arts and industrial design — to visual voices of often controversial points of view, divergent from the everyday vocabulary of the community.

Willem Sandberg was in New York City to be inducted into the Hall of Fame of the New York Art Directors Club. White forequinting to avoid the dust, in the winter of his content, he met with me for this interview. He is a small man, echoing the sharpness of his writings with a forceful intelligence and a controlled, savory wit. His thin hands gesture as he talks, at times to reach for a word from another of the various languages he speaks. This verbal agility smoothed his Stedelijk (Municipal) Museum dealings with artists from all over Europe. A colleague recalls Sandberg dozing through speeches at international graphic arts conferences, but alert and participatory during discussions conducted in many tongues.

Despite being physically delicate all his life, Sandberg attributes his sense of well-being to a regimen of fasting and vegetarianism, both integral to what he calls his "inner life principle." He manages to juggle this ascetic program of abstinence with a lifelong addiction to cigarette smoking — a routine, to him, not at odds with the

dynamics of the fast.

"... the body becomes passive, passions slumber, but thinking becomes clearer... a long period of fasting gives a turbulent life a background of calm."

Life was far from turbulent for the youthful Willem who traveled throughout Europe to hone his skill in painting and drawing. But he preferred direct contact, reciprocity of views, to the isolated life of an easel painter. He studied psychology and the writings of Karl Marx, unearthing political sympathies that sired progression to leadership in the artists' resistance during the German occupation of Holland.

"i did not become a painter as i needed the direct challenge from society to produce something useful"

In Vienna, he had explored a system of recording pictorial and statistical information and was well able to group an accumulation of varied elements within an area or on a page. So when, in 1928, a Dutch publisher asked him to design a calendar, he was equipped to function in typography and graphics, with no practical background in either field.

"i was never schooled as a designer, only during 6 weeks i set type at a printer's"

With on-the-job experience, his style as a designer was emerging; he had developed definite visual theories. Even now, he creates letterforms out of paper he shapes by tearing, to probe an immediate design delight and to point up what he considers the absurdity of drawing an alphabet to resemble printed letters. Significant to his practice as a designer is Sandberg's committed surveillance over an arts environment. His motivation consistently has been to blend creativity with social awareness.

"a graphic designer brings order into graphic communications... makes them attractive so that the public takes notice... tries to condense communication to make it more effective."

Under circumstances of curtailed communication during the occupation-shadowed war years, Sandberg, the confirmed professional, flourished as the Smiley of the Dutch resistance. Not even the underground knew for sure which cap he wore — artist or politico.

During the Spanish Civil War, at the invitation of the Loyalist government, he worked on means to protect the paintings of the Prado from bombings. In 1939, as curator of the Stedelijk Museum, he repeated the maneuver in advance of the German invasion of his homeland. The art of each country was buried securely in bunkers, beneath layers of earth.

The Germans, once in the Netherlands, superimposed their "Kulturkammer," Chamber of Culture, which excluded Jewish artists. The doughty Dutch defied the edict and manufactured fake identity cards. **"... the highest praise i have ever received for typographic work"** came to Sandberg after he handled the technical hitch of reproducing the water-

mark of the authentic document by printing the image in negative, tightly pasting the paper face down on a second sheet. For a long time, the results fooled the experts.

Months later, after returning from a political reconnaissance mission into Germany, he helped organize the intricacies of blowing up the population registry in Amsterdam. The forged identity cards were not surviving one-to-one comparisons with the real ones on file at the office. Sandberg was too well known to the enemy to take part in the raid. He hid from them for two years, for a long while in a hotel that billeted the military staff. Still in hiding, under an alias with faked S.S. papers, he was assigned to organize a Wehrmacht food distribution depot.

"if we want to remain ourselves, we have to change. the future starts today."

An unexpected evaluation of enforced isolation was self-evaluation, and opportunity to assess the museum in its postwar role. **"the function of a museum has often been to store objects we do not need, but which we do not want to discard."** The years of clandestine living had vanquished personal timidity. After the armistice, this small man cast the shadow of a giant with the stamina to buffet the bureaucracy. Defiantly he demanded whatever he thought necessary to build his museum to international stature, to communicate the importance of contemporary art to contemporary living. It was his concept that walls and woodwork be painted in pale colors, to use movable partitions, to build an extension of glass for those outside to see there were no mysteries inside. The Stedelijk was the first museum in Holland to provide instructional tours for children, to sell low-cost reproductions of museum art.

"i would like to have the following words inscribed over the entrance to our museum: those who enter forget all you have learnt about art; those who leave, start thinking about art now."

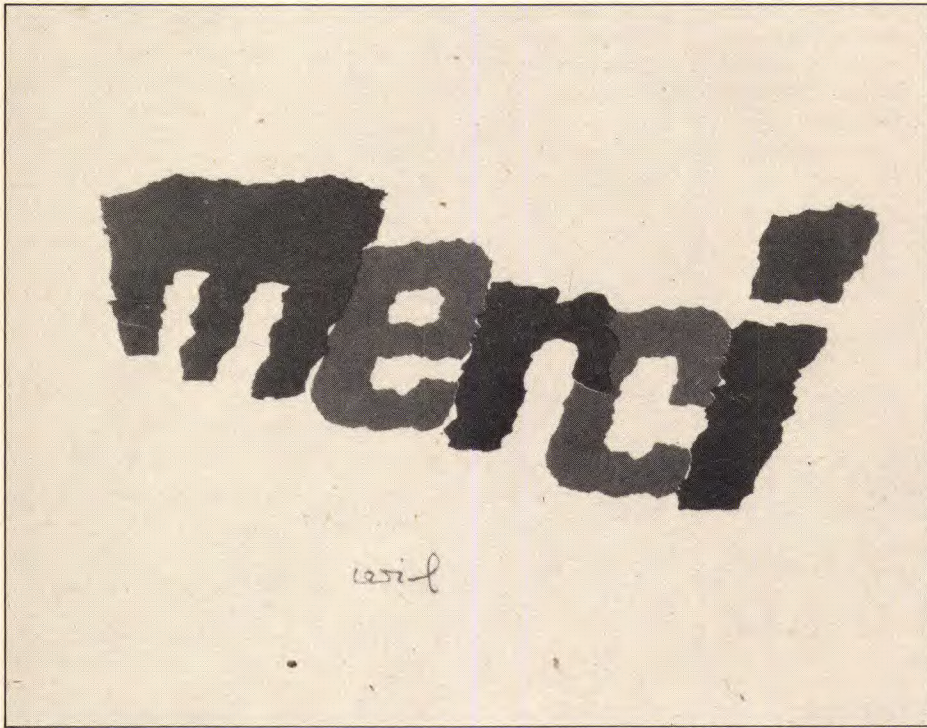
As his prestige grew, Sandberg began to make as many as 30 yearly trips to countries around the world, acting as consultant, scouting promising art to be shown in Amsterdam, and arranging for his exhibits to be shown abroad. His reputation as typographic trailblazer soared with each uncommon catalogue he designed for each exhibit during his stewardship, and for most of which he wrote the foreword. Upon his retirement, he was invited by the Israelis to coordinate the construction and planning, the form and function, of the museum in Jerusalem; in Paris, he was a member of the architectural jury to choose the design for the Pompidou Center. Not an ordinary life, but this is not an ordinary man.

Extraordinary Willem Sandberg is an earnest socialist-artist, with the intellectual curiosity of a rebel, an explorer. His capacity to commingle the arts and peoples of this boundless world became his creed. Like Neruda, Sandberg has never separated poetry from politics.

"i prefer to be alone with the object of my love, but i should like to share the emotion of art with all of you."

WILLEM SANDBERG

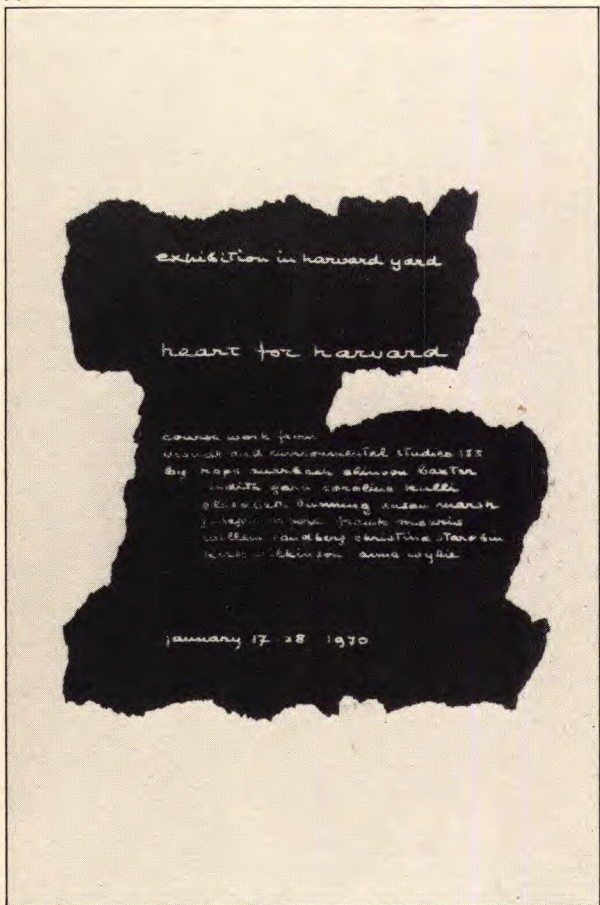
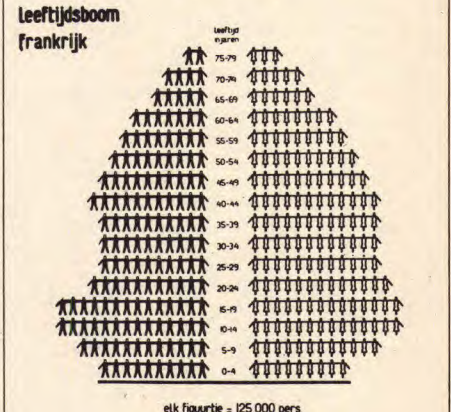
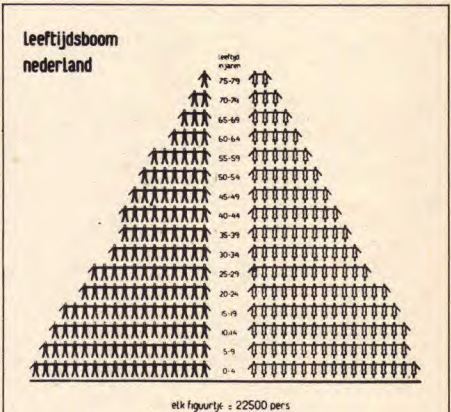
- A Thank you note 1968
- B Harvard University poster 1970
- C Catalogue cover (front and back) 1961
- D Symbol for Open Eye magazine 1946
- E Pages from weekly magazine (Christmas issue) 1962
- F Poster 1949
- G Pictorial graph 1932
- H Greeting card 1961
- I Cover and page of Piet Zwart's Key Words 1967



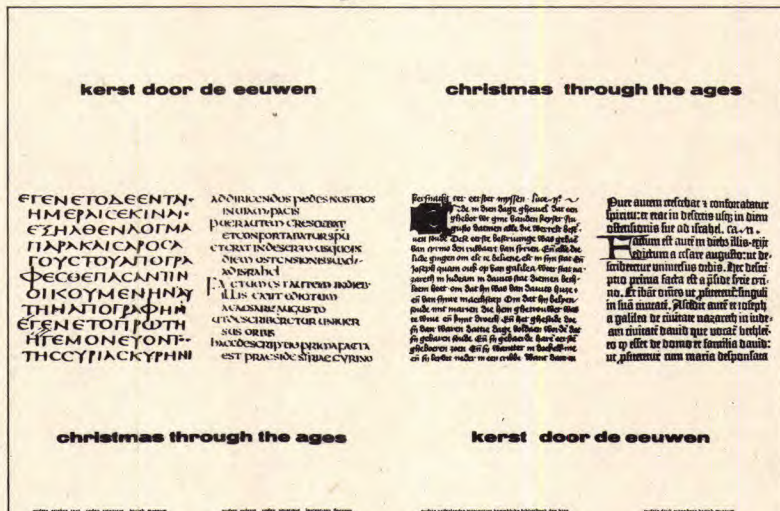
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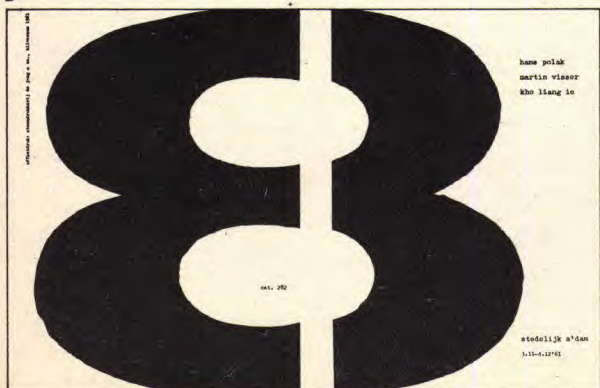
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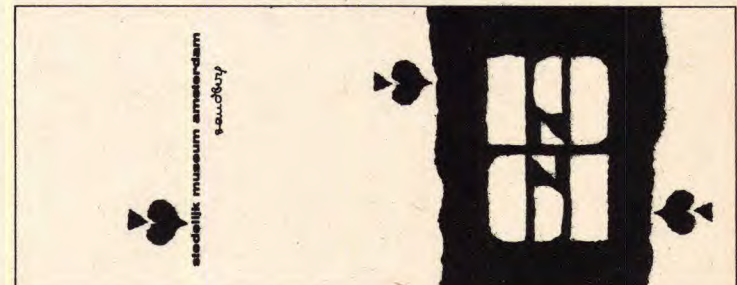
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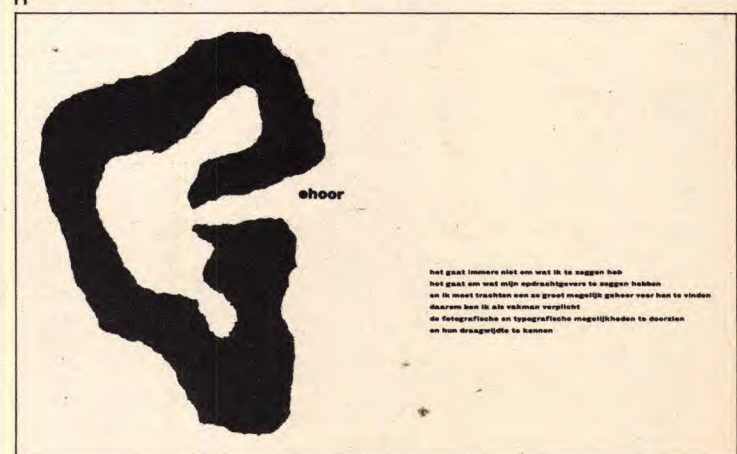
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F



H



I

A HISTORY OF CALLIGRAPHY...AND MORE

One thing the world doesn't need is just another history of beautiful writing. But *Our Calligraphic Heritage*, published by the Geyer Studio, New York City, covers the subject succinctly, is crammed full of romantic facts and practical guidance, and comes in a neat little indestructible package.

Buried in the pithy text, which describes 17 varieties of alphabet, are peripherally fascinating facts—that our earliest notion of an alphabet came from the Semites; that our word for beautiful writing, "calligraphy," came from the Greeks; that our first consciously formed beautiful letters came from the Romans. Also, not only that languages have been read from top to bottom, left to right and right to left, but at one period in Greek history, inscriptions were written in boustrophedon manner—as the ox plows—from right to left and back again from left to right. (For sheer economy of eye motion, the most sensible way to travel!)

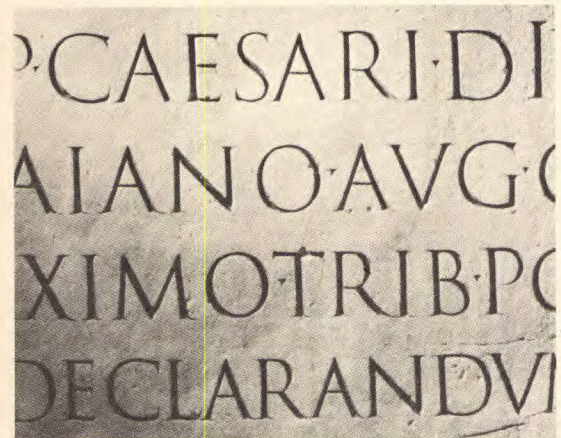
We also learn how writing tools and surfaces ultimately decide the character of the characters. A chisel-like stylus, for instance, used on clay, wood or stone, makes short, wedge-shaped marks, as in ancient cuneiform writing. Brushes make fluid forms, as in Chinese calligraphy. Quills on rough porous surfaces make short, hesitant strokes, but on slick vellum or parchment the same quill can glide and dance in convoluted lines and arabesques, making cursive and decorative writing possible.

Practicing calligraphers and students will find a wealth of useful information: a geometric analysis of the proportions of Roman capitals, a demonstration of the proper sequence of strokes, and observations about spacing, drawing and problems arising from mechanical reproduction of hand-lettering. There is also a suggested reading list for further study.

The entire work—the text, 17 folders illustrating the alphabets and 17 original compositions—is packaged in a neat linen container. It was issued in 1979 in a limited edition, and copies of *Our Calligraphic Heritage* are still available. Geyer Studio, P.O. Box 1311, New York, N.Y. 10008. \$71.00 including boxing, handling and postage.

CLASSIC ROMAN CAPITALS

ABCDEFGHIJK
LMNOPQRST
UVWXYZ · JKUW

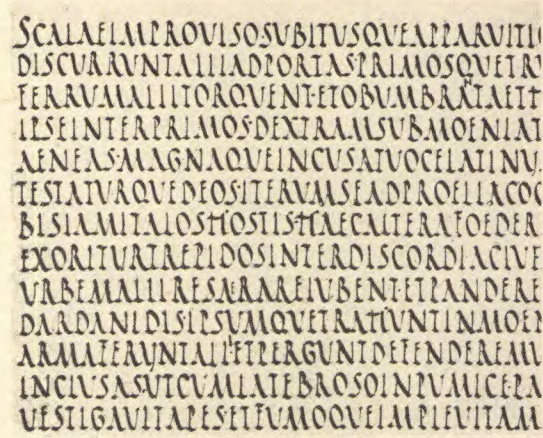


RUSTIC CAPITALS

ABCDEFGHIJK
LMNOPQRS
TUVWXYZ · HOUVRSHTS
HCUXTR

A VARIATION

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

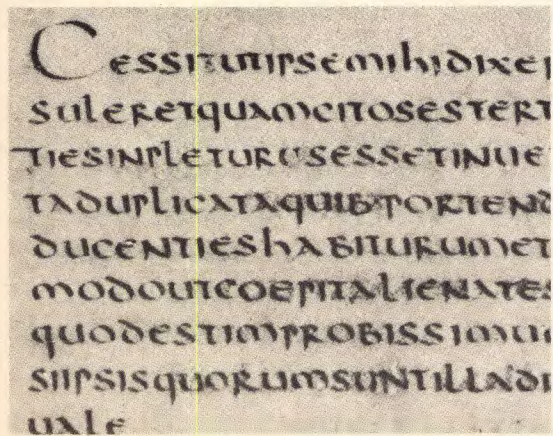


EARLY UNCIALS

ABCDEFGHI
GHIJKLMNO
PQRSTUVWXYZ · II

A VARIATION

ABCDEFGHIJKLMNO
PQRSTUVWXYZ · XN

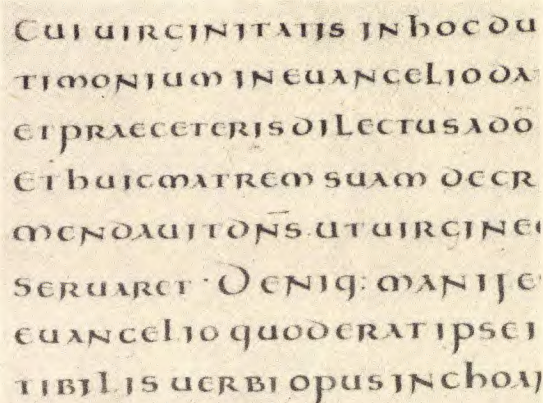


LATE UNCIALS

ABCDEFGHI
EFGHIJKLMN
OPQRSTUVWXYZ
ANCRTEΓU

A VARIATION

ABCDEFGHIJKLMNO
PQRSTUVWXYZ · ETU

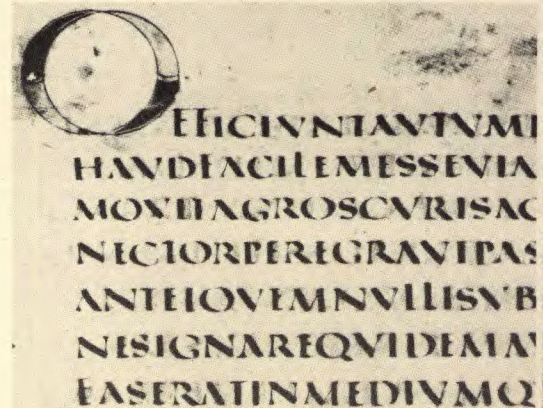


ROMAN BOOK HANDS

ABCDEFGHI
IJKLMNO
PQRSTUVWXYZ · VE

A VARIATION

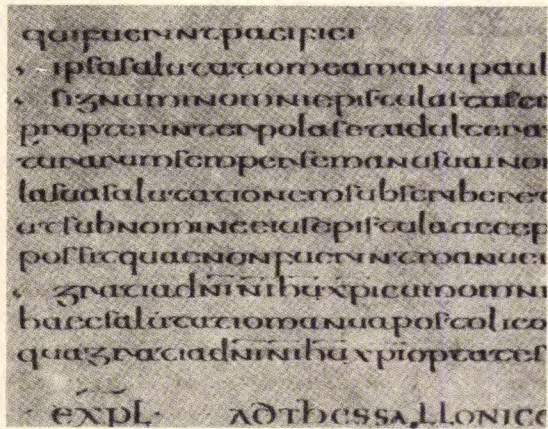
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roman halfuncials

abcdefghijklmnop
qrstuvwxyz
effcsciz
DISPLAY DISPLAY

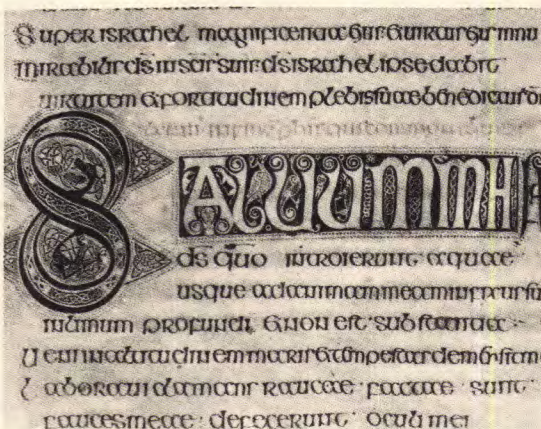
A variation
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qrstuvwxyz ECI



Irish halfuncials

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KLMNOPQR
STUVWXYZ
E O L S C M M H
DISPLAS & C N F X S Z

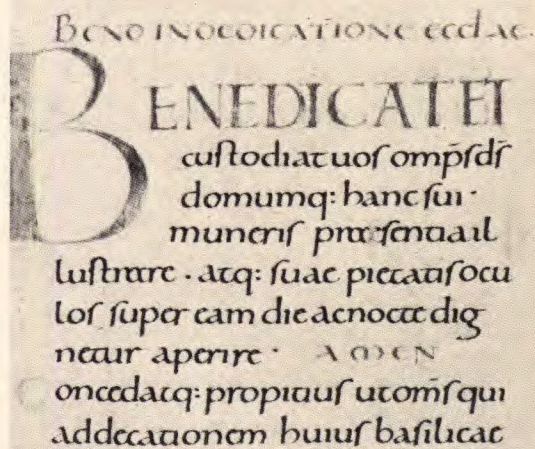
A variation: abcdefghijklm
nopqrstuvwxyz I & d l s y



Carolingian minuscules

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& acdfgrsstt&e ABCDEEFGH
IJKLMN OPQRSTUVWXYZ

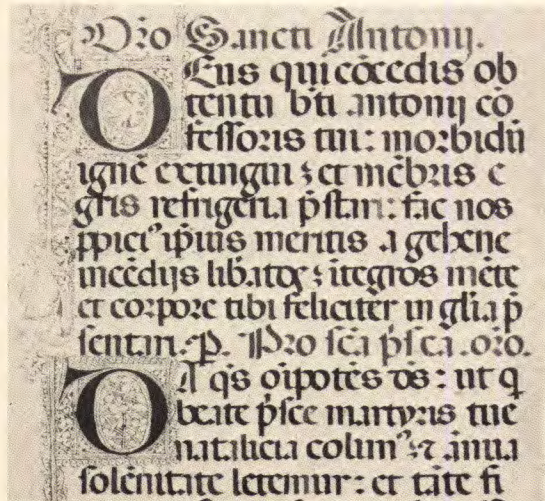
A late development
abcdefghijklmnopqrstu
& vxyz ABCDEEFGH
IJKLMN OPQRSTUVWXYZ



Southern Gothic

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
E O L S C M M H

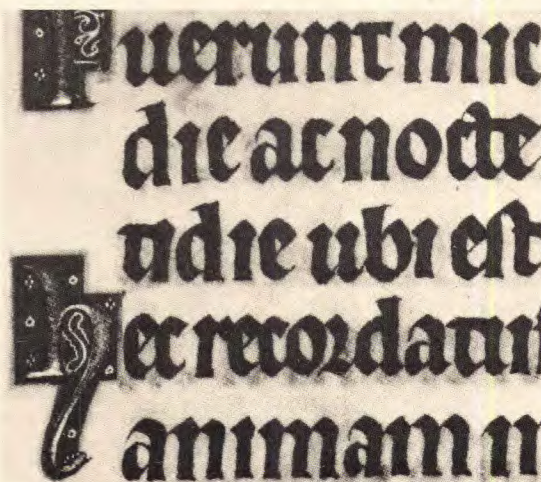
A Variation
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qrstuvwxyz distt



Northern Gothic and Versals

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
E O L S C M M H

m tall letters black letters impact
ABCDEFGHIJKL
MNOPQRSTUVWXYZ

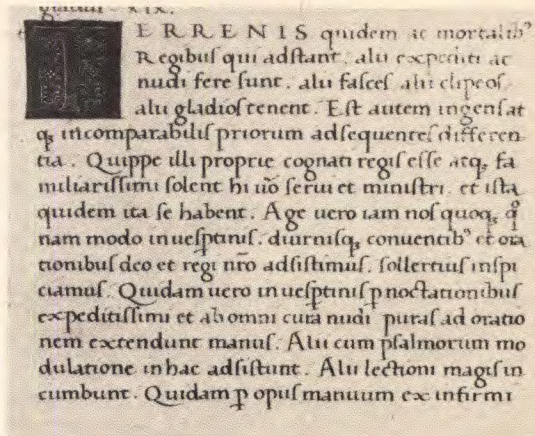


HYMANISTIC SCRIPTS

abcdefghijklmnop
& e l s t z I ABCDEFGHIJKLMN
OPQRSTUVWXYZ & AF

A variation: abcdefghijklmnopqr
stuvwxyz E I & l s t z

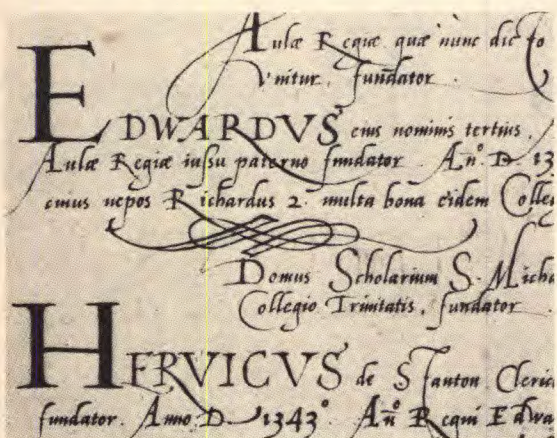
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stuvwxyz s s t t z I ABCDEFGHIJKLMN
OPQRSTUVWXYZ



Chancery

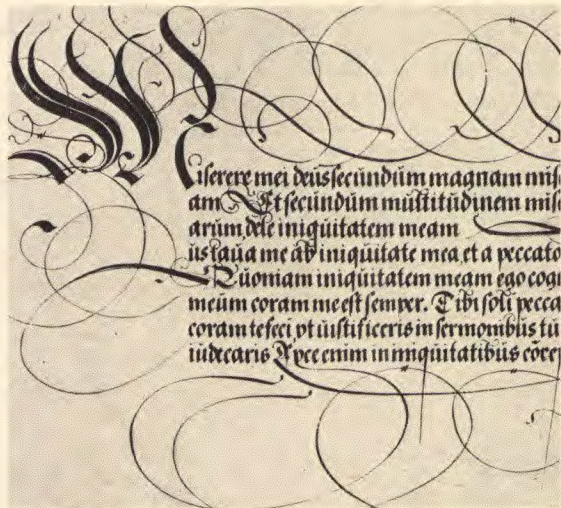
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 a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Arrighi Tagliente & Palatino



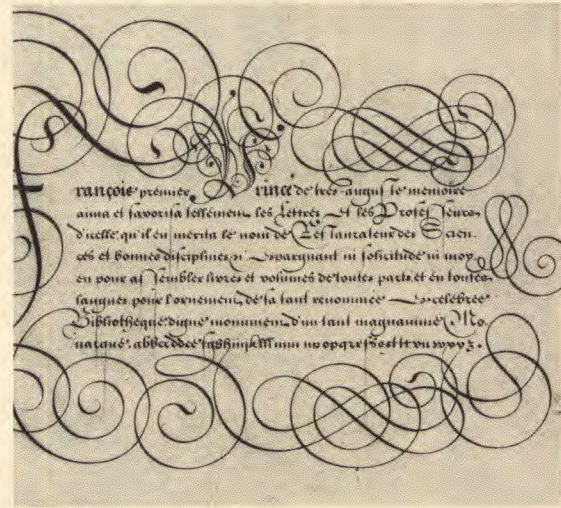
Fraktur Derivations

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 bhflzß 31
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz



Seventeenth Century Script

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890

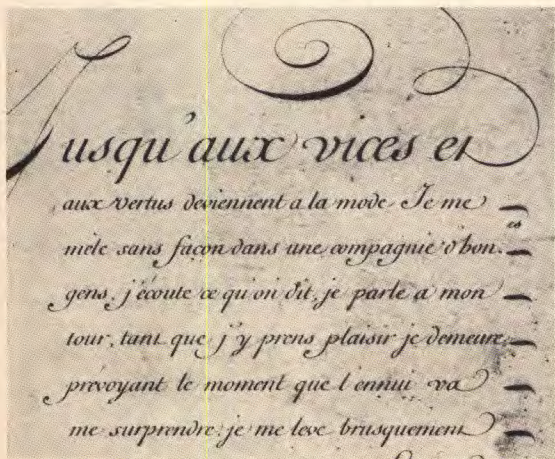


18th Century Script

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 a b c d e f g h i j k l m n o p q r s t u v w x y z

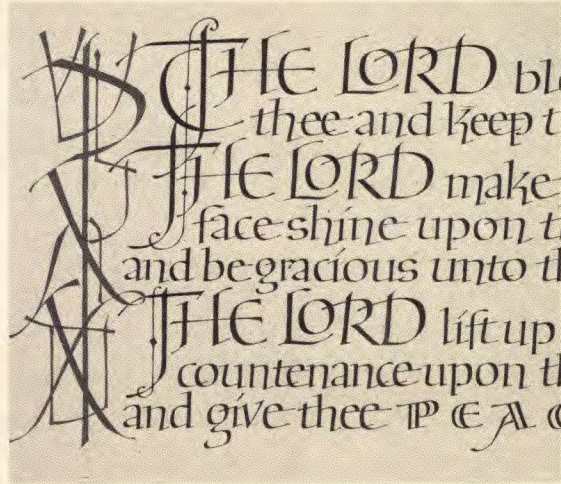
Some Variations

ABEFGHLMNP
 RUVWX&dghjpsvwyz



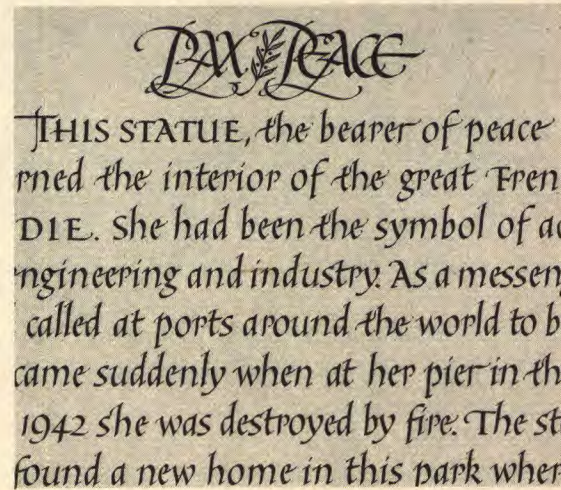
Contemporary Roman

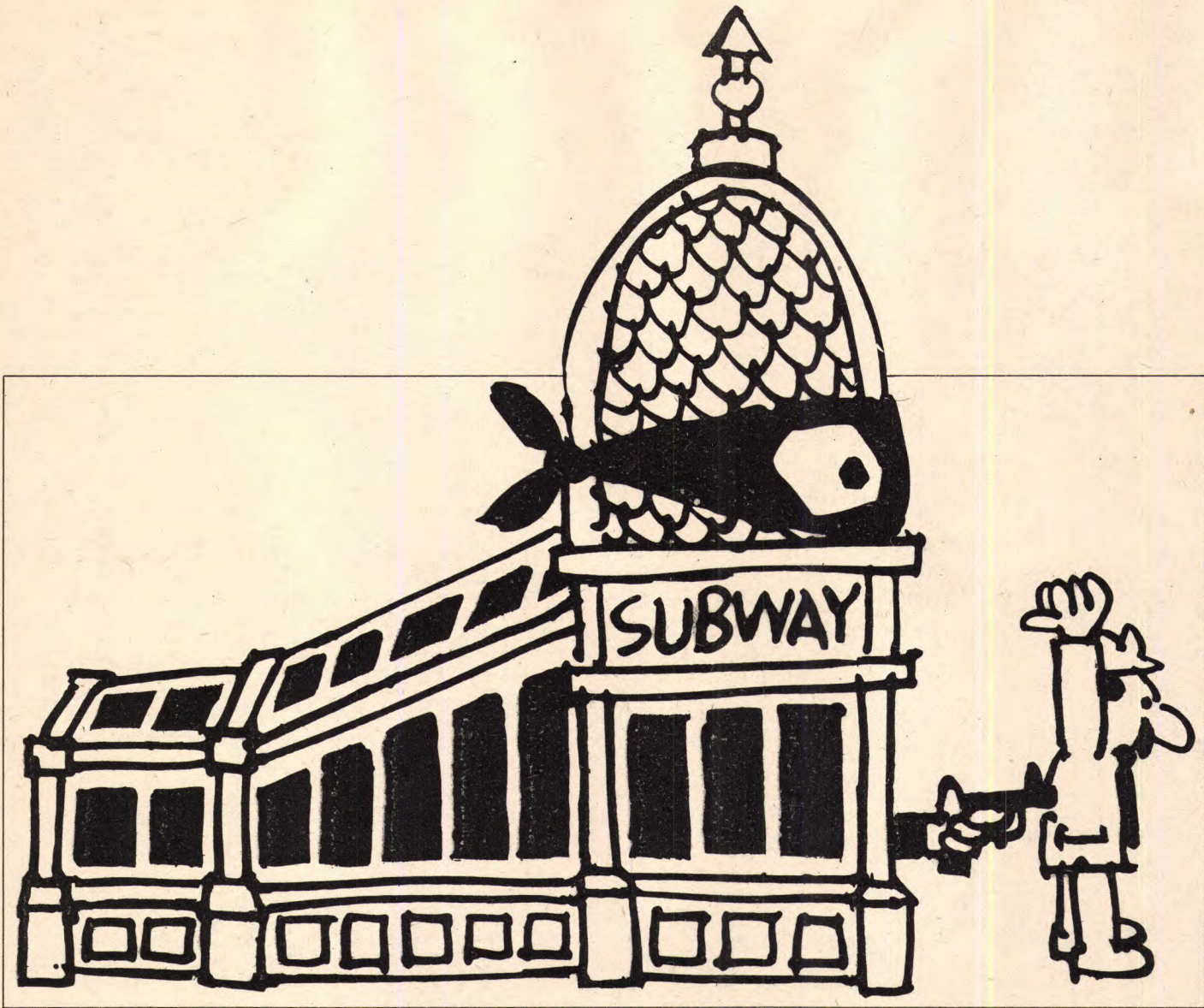
ABC abcde ABCDEFG
 A fghijklm HIJKLMN
 nopqrstvw OPQRST
 xyz 123 4567890 & 4567890 J
 With SMALL CAPS ABCDEFG
 HIJKLMN OPQRST VWXYZ



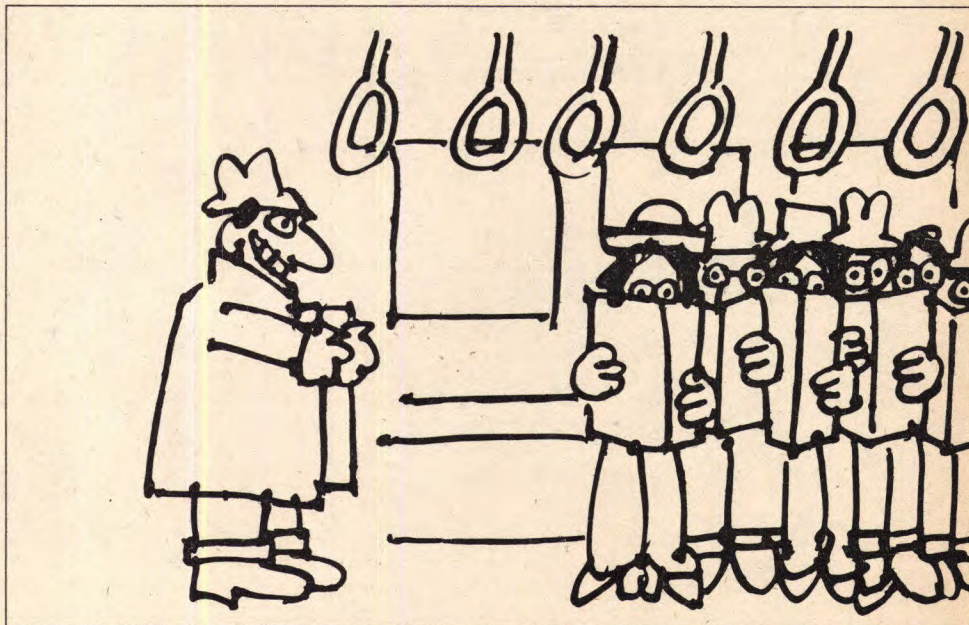
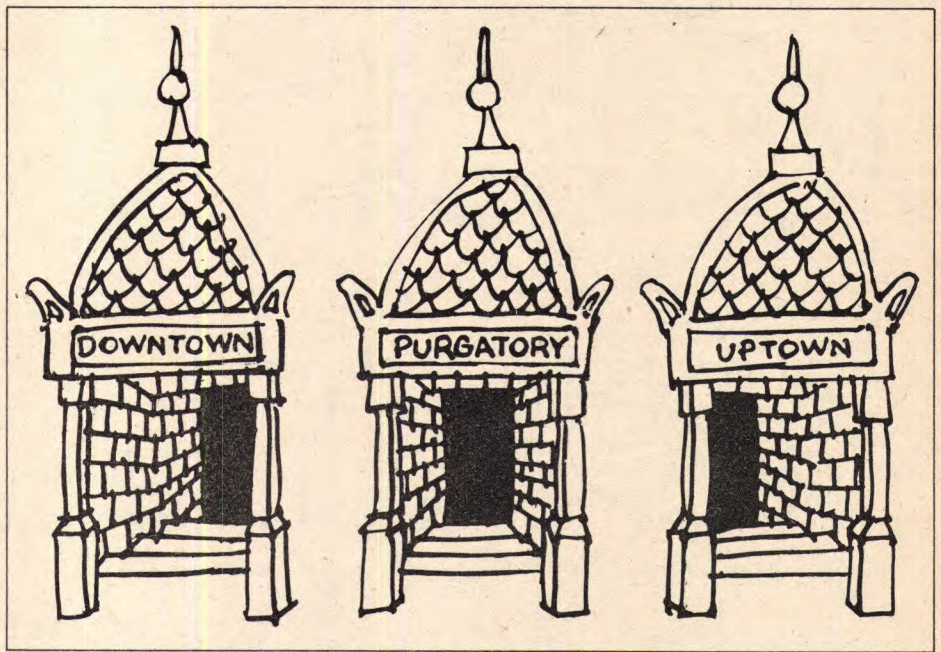
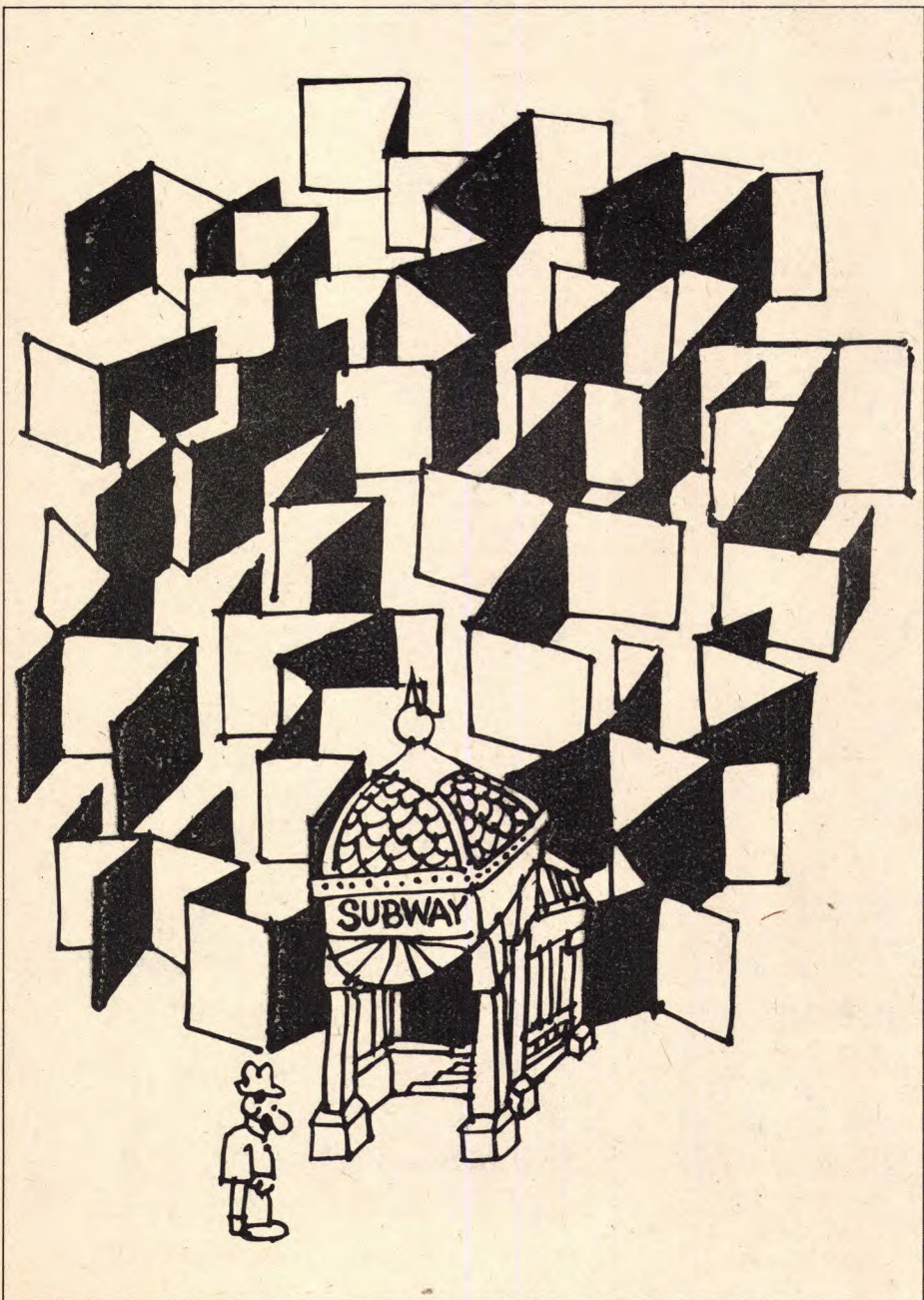
Contemporary Italics

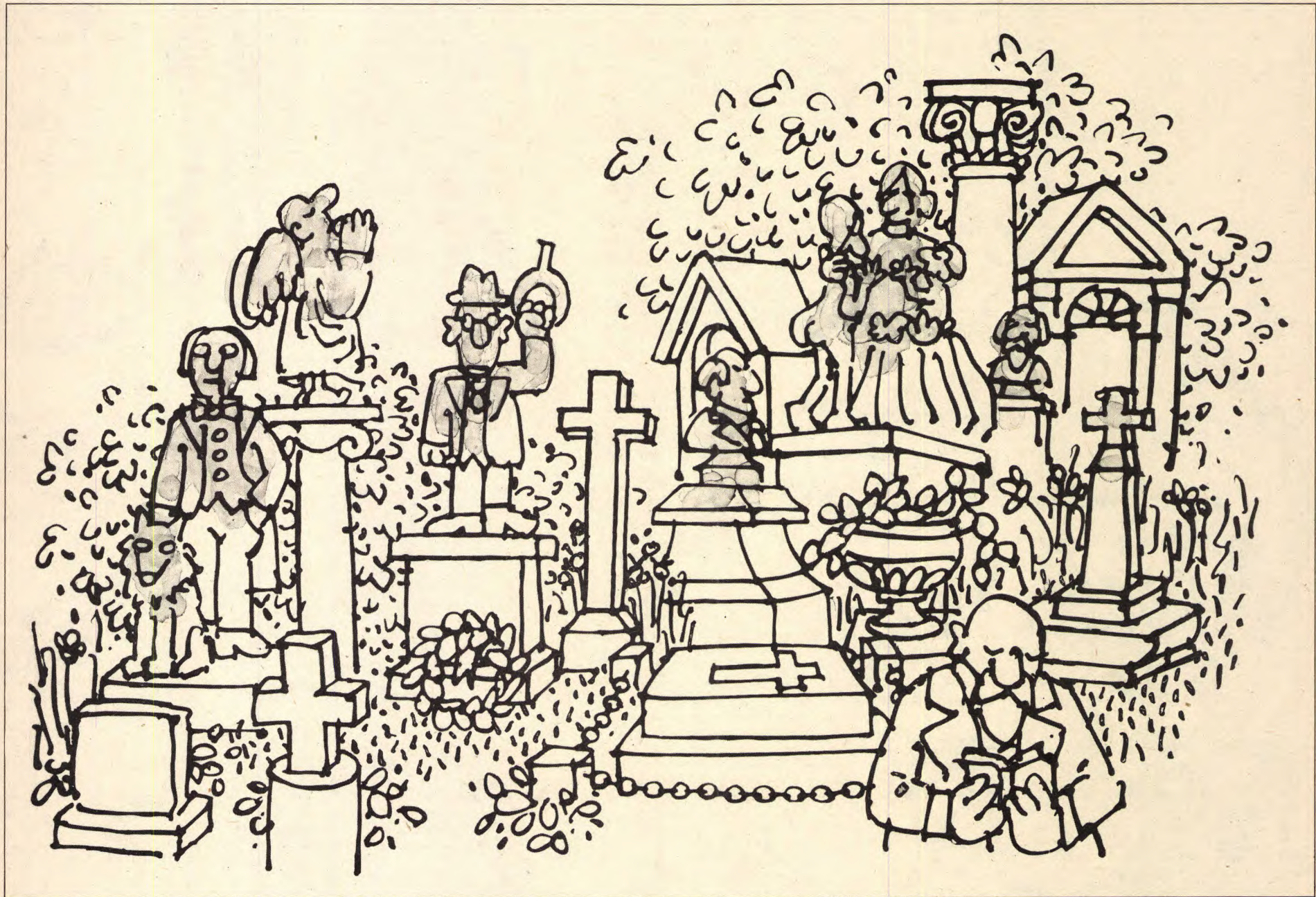
ABCDEFGHIJKLMN
 ABCDEFGH IJKLMNOP Q RSTUVW X Y Z
 1234567890
 AEGHMTVW & bddghkly
 long ascenders and descenders



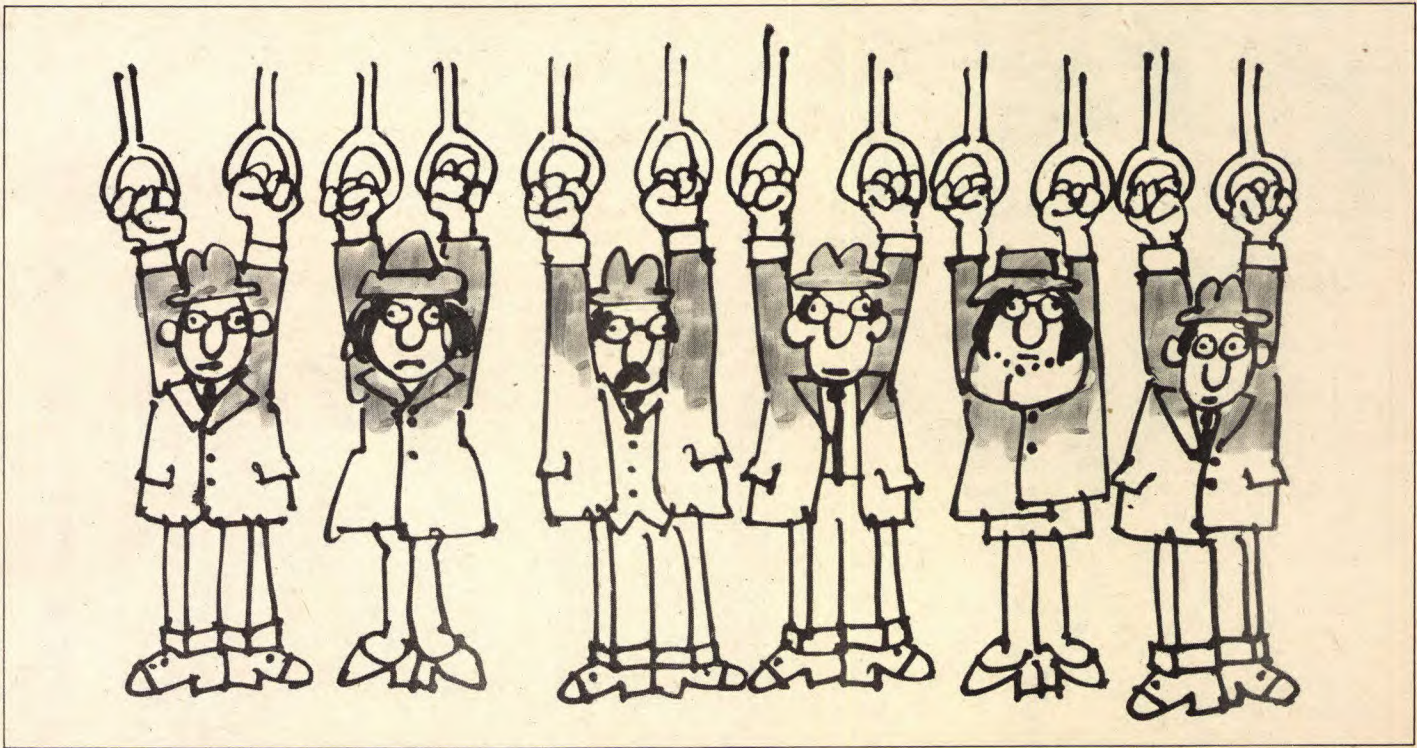


**NEW
YORK
SUB-
WAYS**

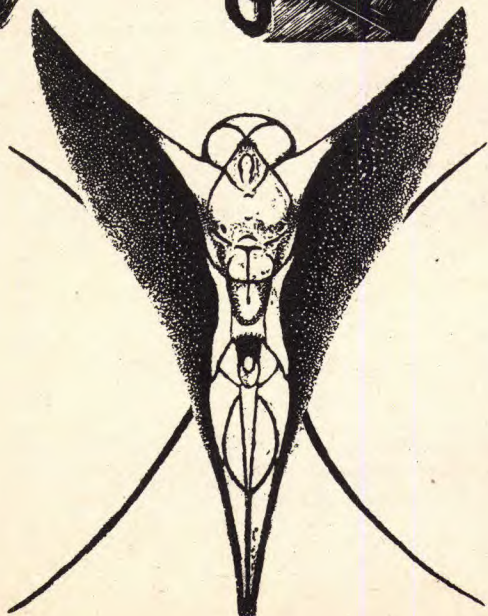
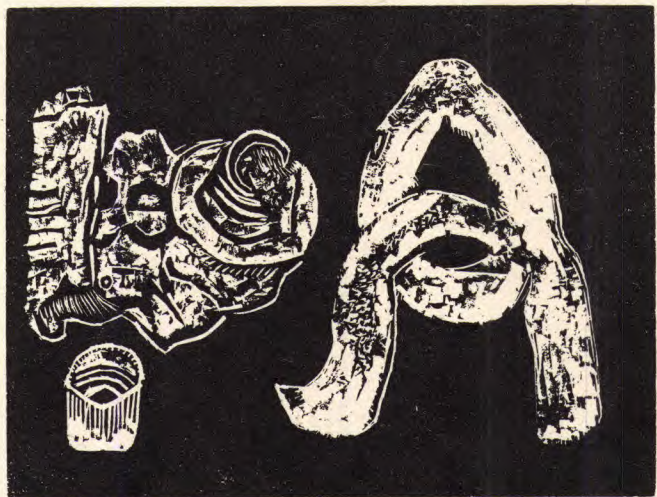




by Lou Myers



MAKE YOUR OWN Q





If you look closely, you'll see that the alphabet on these pages is a highly unorthodox version of our ABC's. It is the result of a communal project by the members of an Advanced Relief Printing Seminar at the University of Wisconsin, Madison.

It seems that "A Grotesque Letter Alphabet" was the agreed theme. But from that point on, it was each man/woman for himself/herself. At least no one felt constrained to abide by the usual order and number of letters in our alphabet. When all the entries arrived, including an extravagant T from the instructor, Prof. Raymond Gloeckler, and an expansive W from his teaching assistant, Neil Sandstad,

here's how the alphabet shaped up: Aside from the ritual assortment of characters, there were 2 G's, 2 K's and 2 M's. But there was no J, no Q and no Y. The work was compiled and printed by typography instructor Phil Hamilton. When it was time to produce a cover and title, they fell back on the age-old wisdom of turning a negative into a positive. "Make Your Own Q" is how it was left, with no further apology.

The alphabet was submitted to us by then-student Lucy J. Thompson, who contributed the smiling lion. She is currently employed in a typesetting design shop in Santa Fe, but considers herself, first and foremost, a painter/printmaker.

Jim Spanfeller's Divine Comedy

WRITTEN BY JIM SPANFELLER, JR. ART BY JIM SPANFELLER, SR.

PART FOUR: PARADISE

The space ship docked at the entrance to an extremely large hotel which looked more like an immense castle painted in a soft gray, Naples yellow and puce. As the artist entered the lobby with Beatrice he was impressed with its size and expensive appointments. Maybe a little too expensive. Maybe not.

Thousands of people were milling about aimlessly. They seemed to represent all walks of life and ages of history. They moved slowly, engulfed in their own thoughts, all seemingly pondering something

of extreme importance.

The artist followed the lovely Beatrice (and her tattoo) through the crowds to an endless bank of telephones. People were standing by each of them. She pointed to one of the ordinary black instruments which was unattended. He stopped and realized that it bore the number of his studio phone.

Beatrice smiled and then with an air of finality turned gracefully and was lost in the masses of people in the lobby. Before he could console himself over his loss, a young, somewhat peculiar woman

strolled over.

Behind a skinny pair of glasses that rested on the woman's nose there slithered a curious reptile. She asked him: "What's the Answer, what's the Question?"

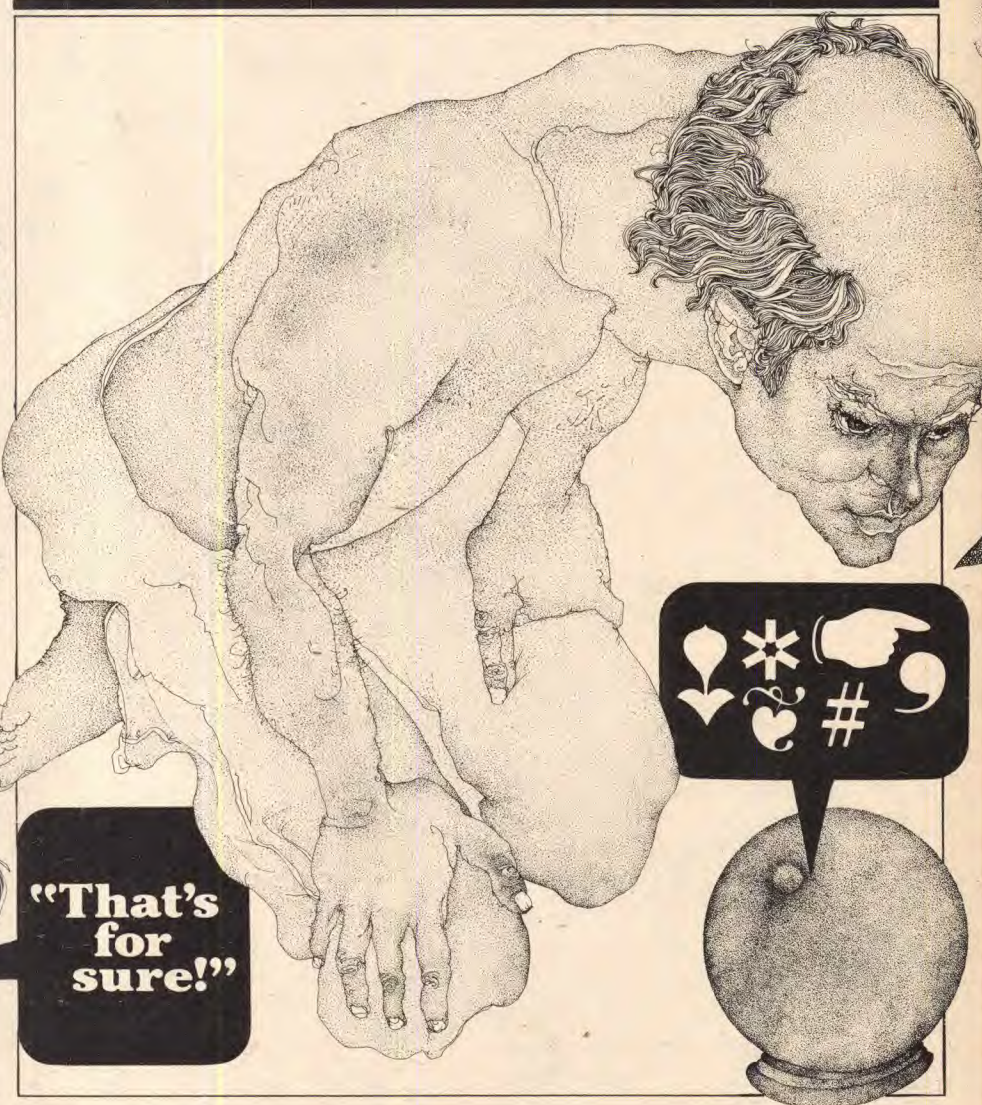
"I don't know," he replied defensively.

"If you don't know the Answer and you don't know the Question, you are very uncool!"

"It comes with the territory, Span."

The agent was wearing only a pair of tacky designer jeans and was now consulting a crystal ball. "What's with the cheap jeans and crystal ball, A.G.?" asked the artist.

In his most humble style, the agent replied, "I'm trying to show Him that I've thrown off the sins and evils of civilization and that I



"But you don't seem to know either," he said.

"That's for sure!" she said and abruptly walked away.

He noticed that the back of her T-shirt had a picture of an apple and the words "Adam, call your answering service."

Just then another, familiar voice was heard.

"Hiya, Span, I see you made it this far!"

The unpredictable, inconsistent A.G. Virgil had returned.

"Wasn't that Beatrice some dollie?" offered the agent.

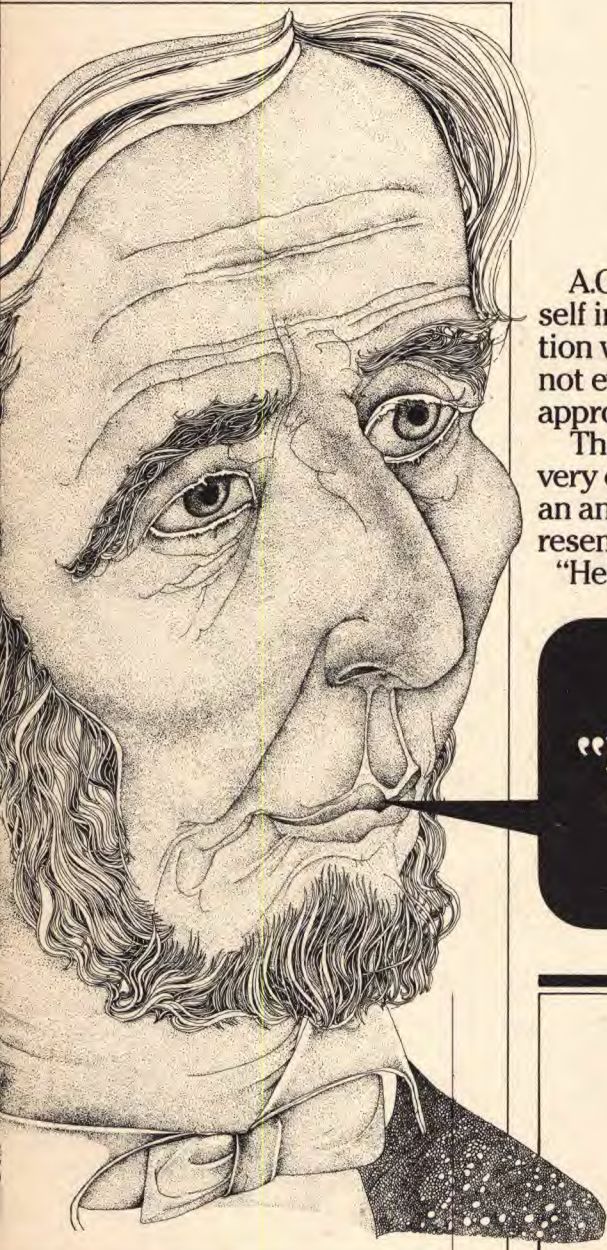
"A.G., you're really getting on my nerves."

never took more than 25%. My life is an open book." Less humbly he continued, "The crystal ball will give me the Answer and the Question."

"Tell me the Question, at least," asked the illustrator.

"Nobody knows. If we did we probably wouldn't be down here in the lobby. We'd all have our own comfortable suite of rooms in heaven." The agent continued his explanation. "You see, Span, when your phone rings you tell whoever it is the Answer and then the Question! If you don't know then you go back out to the main lobby."

Confused, the artist asked Virgil,

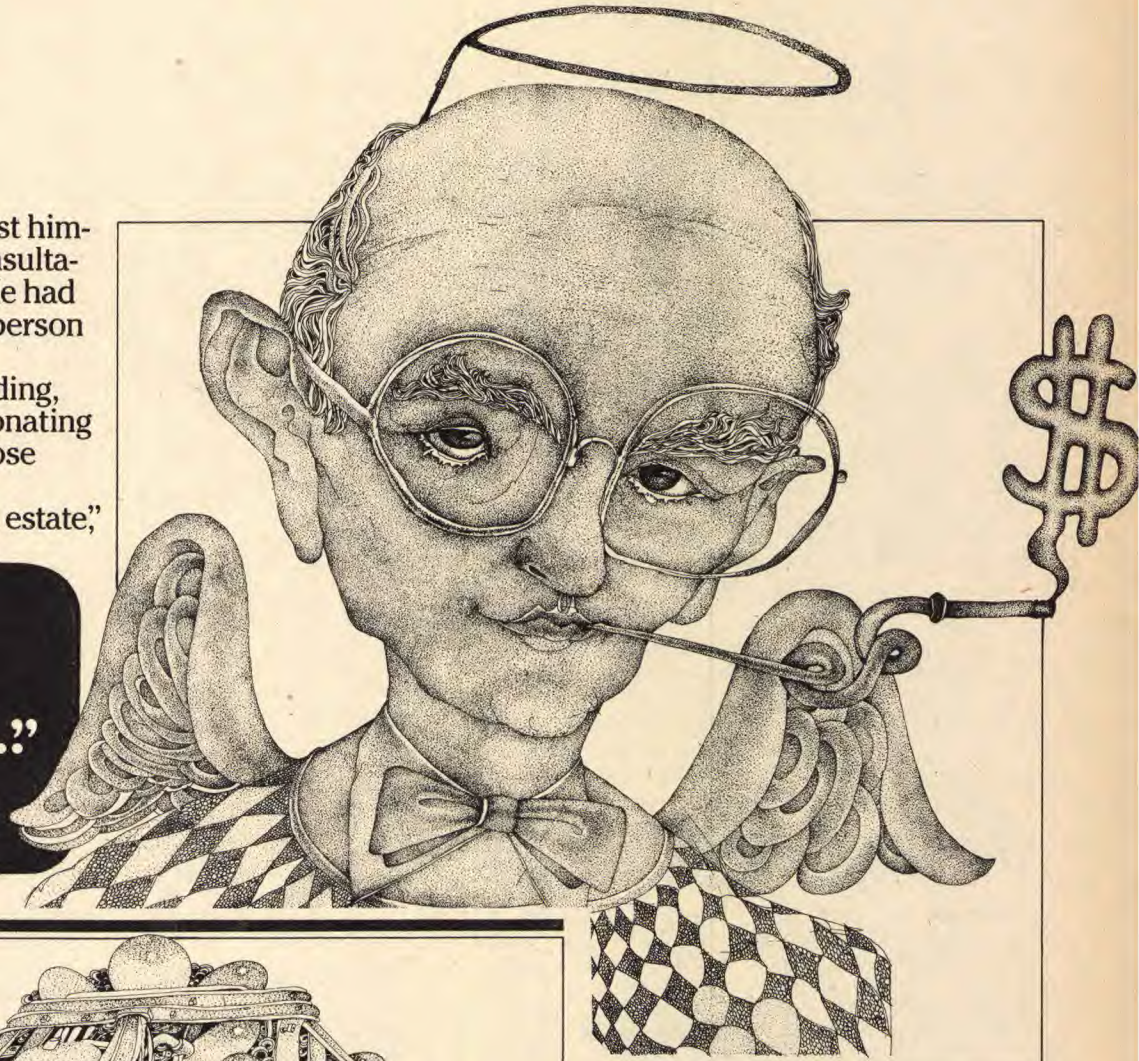


A.G. Virgil had already lost himself in further mystical consultation with the crystal ball. He had not even noticed another person approach.

The new arrival was balding, very chic, and was impersonating an angel. He also bore a close resemblance to the agent.

"Hello, pilgrim, I'm in real estate,"

"Four score and seven..."



"A.G., the only thing I have ever really heard from you is 'Bucks Is Everything.' I'm curious, do you have a chance?"

"Knock it off, Span!" the agent responded testily. "All I've ever heard from you is 'All Illustrators Who Trace Photographs Are Hacks!' Neither answer will open any pearly gates!"

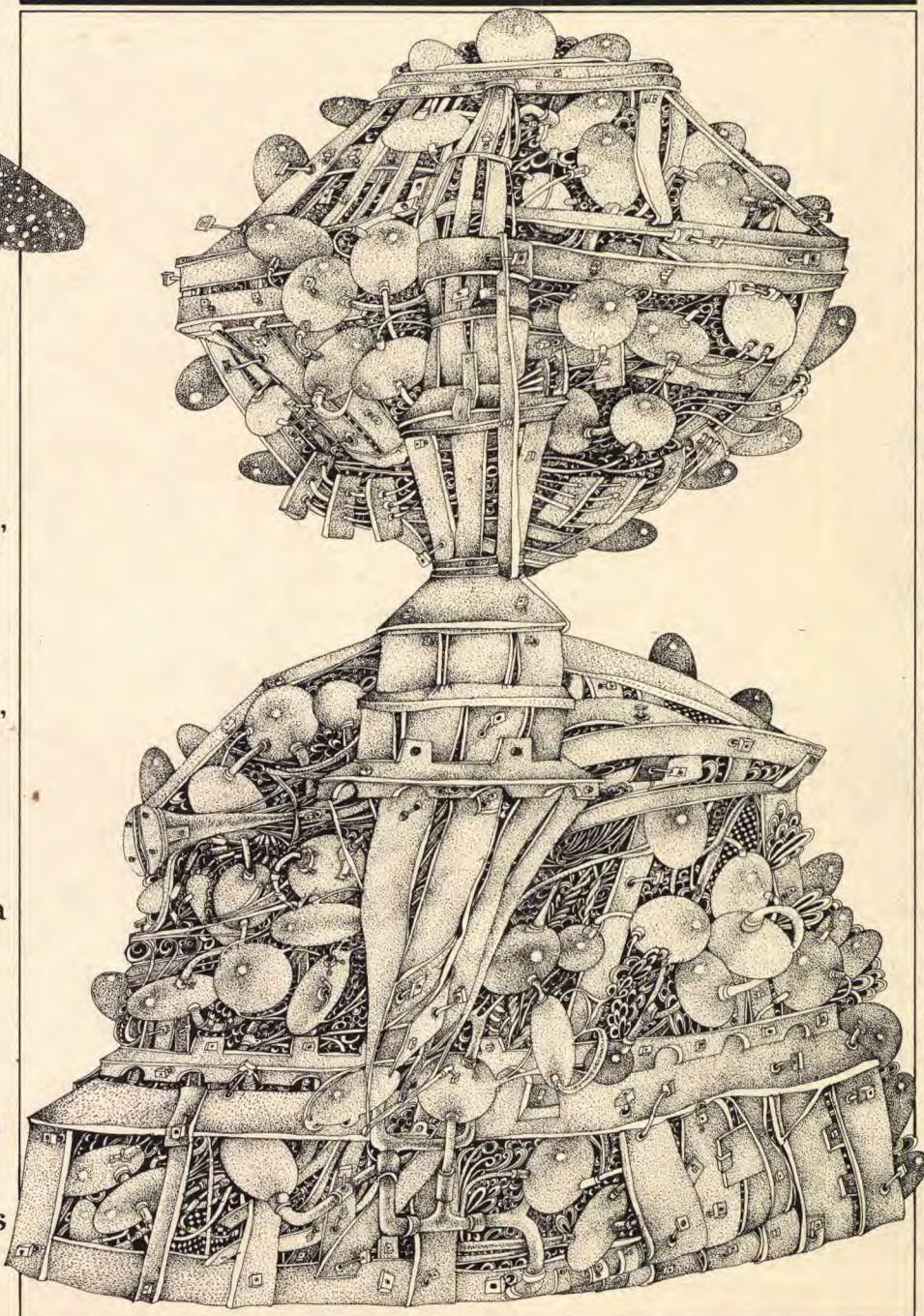
As the artist mulled over the last remarks of A.G. Virgil an older man joined the conversation chanting, "Four score and seven..." A.G. interrupted cuttingly, "No good, pop, I'm sure somebody tried that one already."

"Four score..." This time the older man shouted.

The agent dismissed him with a curt yell of his own, "Keep moving, clown!" and turned back to the artist.

"Ya know, Span, I just noticed that your Dot-Artist of the Year trophy has been left just below your phone. Maybe it's some kind of sign from Upstairs?"

"And maybe not." The artist seemed dejected. "Actually it looks as if it's broken out. Perhaps we could spray it with something or at least take its temperature?"



he began. "Could I interest you in a smart, easy to maintain and exquisitely air conditioned condominium in Purgatory?"

The artist thought for a moment that a clone of A.G. Virgil had materialized.

"No thanks," he replied.

The real estate man persevered. "Be a realist, pilgrim. You know you'll never get above the main floor here and Purgatory isn't so bad once you get used to it."

The artist moved his head in the negative. Just then he saw a solitary door framed by the shorter man's fake halo. It had gone unnoticed by everyone. Leaving the telephone area he went over for a better look. A small gold-lettered inscription was above the plain doorknob. It read "The Meek Shall Inherit the Earth." The illustrator was very impressed. Unfortunately, he mused, it seemed like a thought that isn't found anywhere these days. On impulse he opened the door and celestial choirs began to sing, accompanied by a banjo. Directly in front of him was a neon sign which blinked on and off and asked, **What Is Everything?** The artist was euphoric, for behind the sign was the largest and most beautiful room he had ever seen and what finally seemed to be the Answer: **Love Is Everything.**





The morning sun came brightly through the studio window. The artist awakened with a splitting headache. Slowly he picked himself off the floor where he had fallen the night before. For a moment as he rubbed the sore spot on his head he stared at some other words: the motto on the can of beer which read, "Life is a circle."

The buzzer on the front door of his studio jarred him further awake. A special delivery had arrived. A bleary-eyed confrontation with the mailman produced a copy of the purchase order for The Divine Comedy assignment for Big-Boob Magazine. The art director, Phil Krotch, and his agent had acted fast. It was neatly signed by A.G. Virgil, artist's rep. It only needed his own signature.

He knew that he would tear it up. He also knew that he would do the illustrations. He might even begin to learn a little about real love. There was, however, one thing he did discover and that was the simple truth that he did love his work. He would, for a time, be oblivious to the cold, harsh realities of his dreams.

The End



MY NAME IS
MIKE QUON
I AM A
GRAPHIC
DESIGNER

美
術
圖
案

顯
赫
百
強

© MIKE QUON 1980 CALLIGRAPHY BY GEORGE CHANN





Mike Quon, a specialist in corporate identity graphics, believes that the ultimate test of a good logo is its ability to communicate information without the use of words. In the spirit of adventure and curiosity, he set out to check the efficacy of his own logo. It was a trial by fire, for he chose, against all odds, to test himself in China.

The photos he took testify to the mixed reactions of unsuspecting citizens when confronted with Mr. Quon's Q with a pencil for a tail. Some found it curious, some found it amusing, some, incomprehensible, some reserved judgment. All were gracious about posing for pictures.

Although the pencil made some sense to them, the total image might just as well have been a question mark as a Q. It was not so much the roman letter that was a mystery to them. Even spelled out in Chinese characters, the concept of an illustrator or graphic designer was beyond their experience.

While marketing experts might have a number of questions about the methodology and reliability of this research project, there's no doubt Mike Quon had a unique experience and a lot of fun.





Number 12 in a series of Very Graphic Crossword Puzzles by Al McGinley and Ellen Straff.

B'S IN THE BONNET

ACROSS

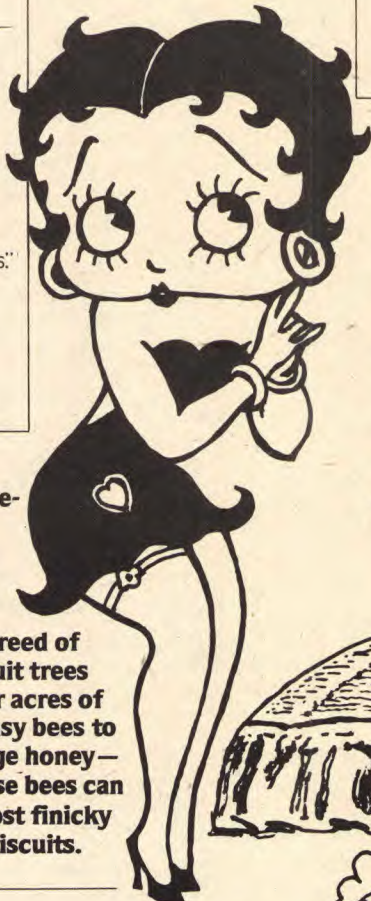
1. "Out on _____" (Released from jail)
5. Chief of the fallen angels (Paradise Lost)
10. Express in a theatrical manner
11. U-boat, for one
13. River in Spain
14. Reel for holding thread, for one
16. _____ Casey
17. "... a-dub-dub, three men in a _____"
18. A.D.'s relative
19. News agency
22. God of love
23. Israeli airline
24. Hairdo, for one
25. Map sign (abbrev.)
26. Prospector's quarry
27. Waning
30. Index markers
33. "Louisville slugger," for one
34. School in Lille
36. Headgear for a sheik
38. College degree
40. "_____ the Cat"
41. "_____ 'n' Andy"
42. Knife
44. _____ sting
45. Jack's lettuce
47. Mr. Lincoln
48. Id's relative
49. Release
52. Biblical pronoun
53. Apian product
54. "_____ (home permanent)"
57. "_____ the brakes" (stop suddenly)
59. _____ Lombardi
60. Turned on

DOWN

1. "To _____" (Hamlet)
2. Range between soprano and tenor
3. Suffix for homogen or general
4. _____ Corbusier
5. Charles Wm. _____ (Am. nat.)
6. A dying fire
7. To talk foolishly
8. Armed forces service org.
9. _____ gum
12. British radio network
14. Mischa et al.
15. Natives of Southern Sudan
20. Fourth down play
21. Ending for yell or spell
24. "_____ dabba Honeymoon..."
26. "Love, honor and _____"
28. Barbara for short
29. "You _____ Your Life!"
31. American playwright Edward _____
32. Breed of 44 Across
35. Part of a truck
36. Mai _____
37. Graduation day garb
38. "Be my little honey _____ be."
39. Make _____ (Fast, straight course)
43. Half a goodbye in Londontown
45. Mitchum or Hope
46. _____ Khan
50. "_____ the night before Christmas."
51. Kind of soup
55. _____ present
56. Indicates night in Latin
58. Fifty-five in Rome

ANSWERS ON PAGE 71

BETLES, BUMBLES & BILLBUGS. Betwixt and between the beneficial bumblebee, there comes a bug-a-boo in every bunch. Hence, the other two "B-bugs." The billbugs and beetles cause great harm as they feed on everything from boxelders to bean blossoms, from Bangor to Bakersfield. The damage done by a small beetle is estimated at over \$500,000,000 annually.

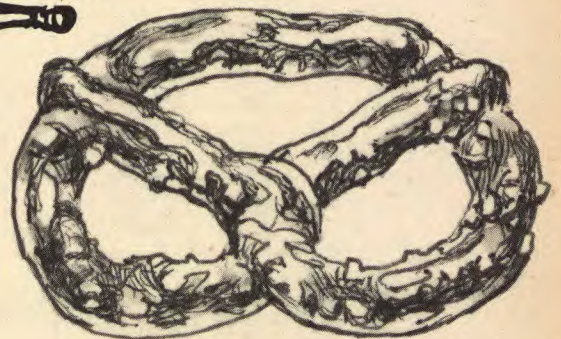


BETTY BOOP. Beguiling an entire generation of cartoon buffs, baby-voiced Betty Boop believed that "B-words" would boost her popularity. Bedecked and be-ribboned, Betty made a beeline straight to the bosoms of her beloved fans babbling, "Boop-boop-a-doop!"



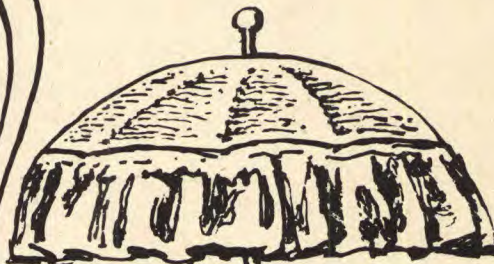
"TO 'B' OR NOT TO 'B'?" was the question facing many alphabeticians in the early days of formulating their alphabets. The thought was first written down in a hamlet by some famous bewhiskered playwright who decided that for "A" to be followed by "B" was indeed a bit of Elizabethan brilliance. So be it!

RUBBER BABY BUGGY BUMPERS. Lo and behold, words with the letter "B" became bestrewn beyond belief. Like back in 1902, when rubber baby buggy bumpers became part of the big baby buggy boom. The Sears, Roebuck & Co. catalogue that year boasted only \$3.65 for a carriage for your bouncing baby. Boy oh boy! Extra for rubber-tired wheels, 65 cents.



BAKERY "B's." And finally, besieged by billions of bewitched, bedazzled and bewildered "B-lovers," someone decided to bake the "B" into posterity. Befuddled? Just turn a pretzel sideways. What more can possibly be done for the "B"? Well, in the words of Porky Pig, "Ah, B-b-b-b-b-b-b-b, that's all, folks!"

THE BEE'S BEQUEATHAL. The namesakes of the letter "B," the "bees," felt they had to bestow something better on mankind than baby bees and bee stings. So instead of beating around the bush, one breed of bees opted for pollinating in fruit trees and orange groves. It takes four acres of orange blossoms and a bunch of busy bees to produce a 60-pound batch of orange honey—the pure sweet liquid that only these bees can leave behind, befitting even the most finicky Briton with his afternoon tea and biscuits.



Believe it or not, the letter "B" and the sound it produces can be quite bewitching, bedazzling—if you stop to belabor the idea. Think, for instance, of the multitude of words created with "B's"; the different connotations of "B-words"; and, for that matter, just how "B" came into being. Which is what we're about to begin.



The actual letter "B" had to be born in a graphic sense. The Phoenicians created the beacon about 1000 B.C., seen in symbols #1 and #2 above. Symbol #3 shows the next transformation to befall, where the Greeks moved the triangle to the bottom and rounded them both off in #4. Symbols #5 (the written Roman form) and #6 (the Cursive form) are quite similar to our modern written and printed, upper and lower case "B's" (#7, 8, 9, 10).

**THE X-RATED
ENCYCLOPEDIA
OF DIDEROT
SUMPTUOUSLY
RESURRECTED BY
FRANCO MARIA RICCI**

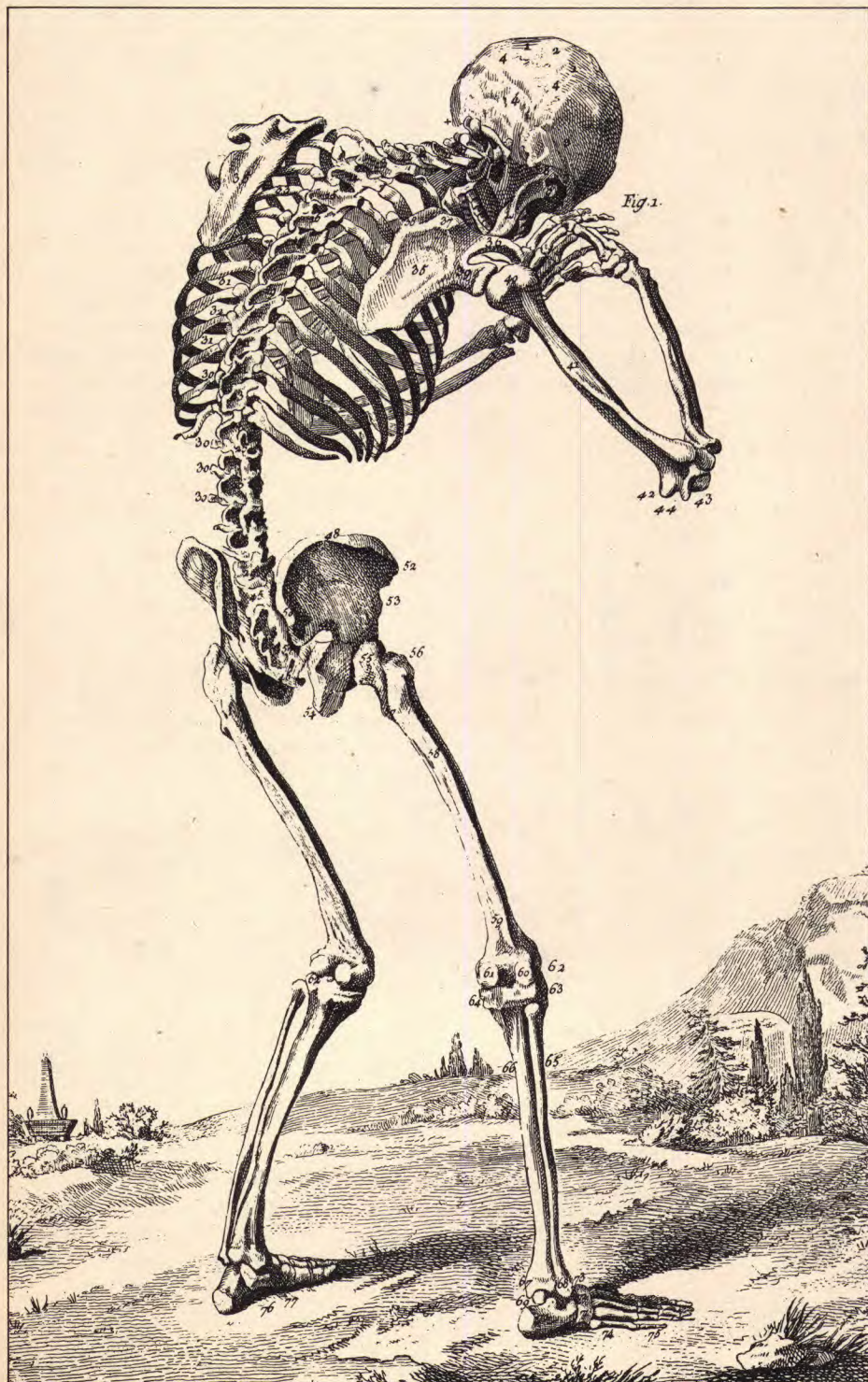
Imagine, if you can, how a set of books devoted to such noble areas of human activity as agriculture, architecture, carpentry, chemistry, medicine, philosophy, politics, music, and mathematics could call down the fury of lawyers, judges, theologians, a whole parliament and, ultimately, condemnation by the Pope!

It happened in France in the mid-1700's. It was a time when kings ruled by divine say-so, when the Church decreed what and how to worship in Heaven, and what to believe on Earth, when the fine arts were celebrated by the aristocracy and common man was vile. In this social and intellectual environment, the publisher Le Breton engaged Denis Diderot to produce an encyclopedic record of all the arts, sciences and technology of the day. They enlisted the aid of such other provocative thinkers as Voltaire, Rousseau, d'Alembert and Turgot to contribute to the enterprise. But the publication of the very first volumes created such a commotion that

manuscripts for succeeding volumes had to be hidden from the authorities.

What panicked the powers in power? There was no direct attack on the Church or the aristocracy, but there was a systematic taking-for-granted of a new enlightened spirit, which deemed that man had choices in his pursuit of God and religion; that the sun—not the earth—was the center of the universe; that there was a scientific method for investigating nature; that the divine right of kings was giving way to the inalienable rights of the common man. In short, the text of the encyclopedia encompassed all the new philosophy of the Age of Enlightenment. It challenged the dogma of the Church, the power of the aristocracy, and even dared to insinuate that the crafts and labors of the common man were as worthy of glorification as the fine arts enjoyed by the privileged.

In the 20 years it took to finish the 17 volumes, the obstacles and condemnations took their

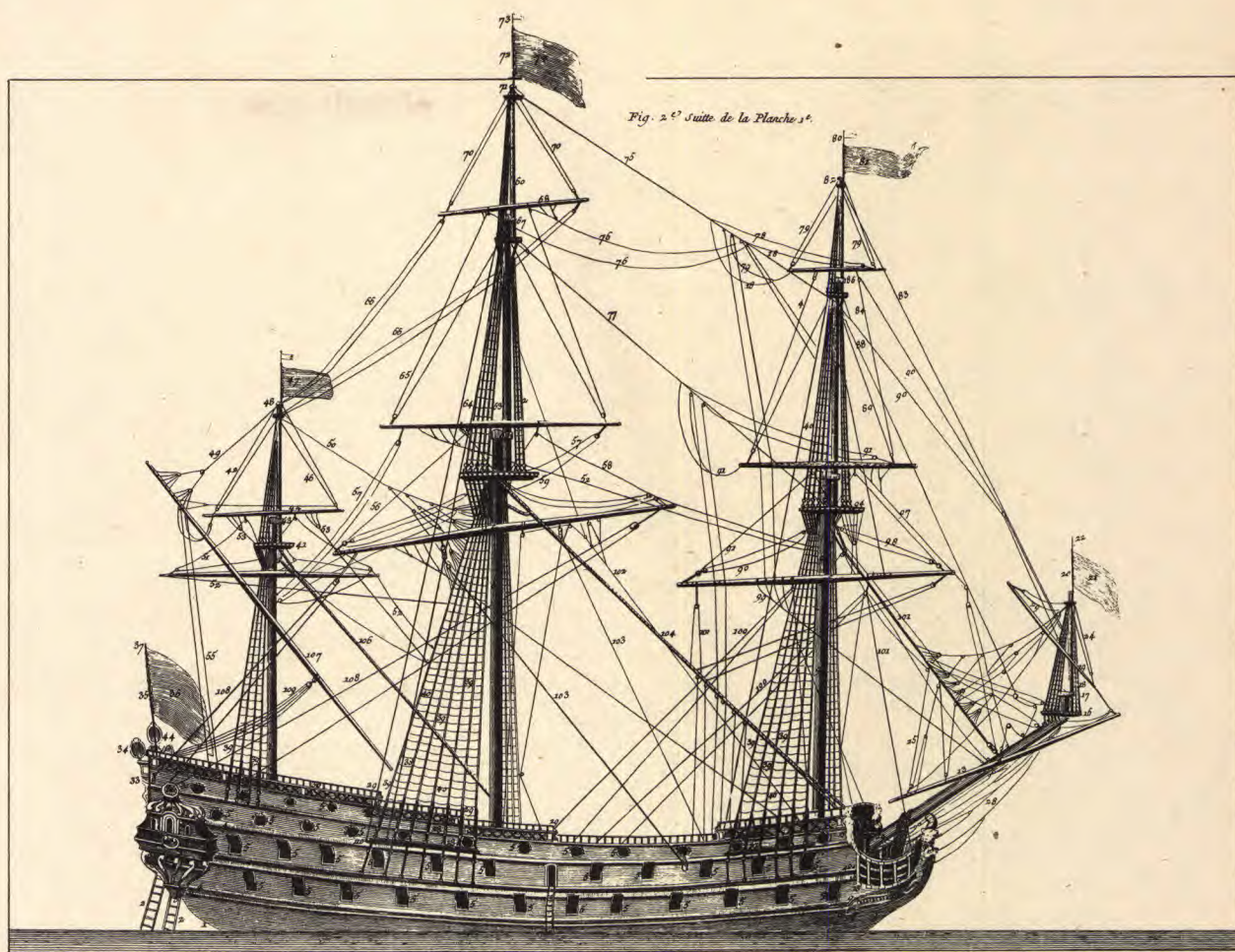


Anatomy

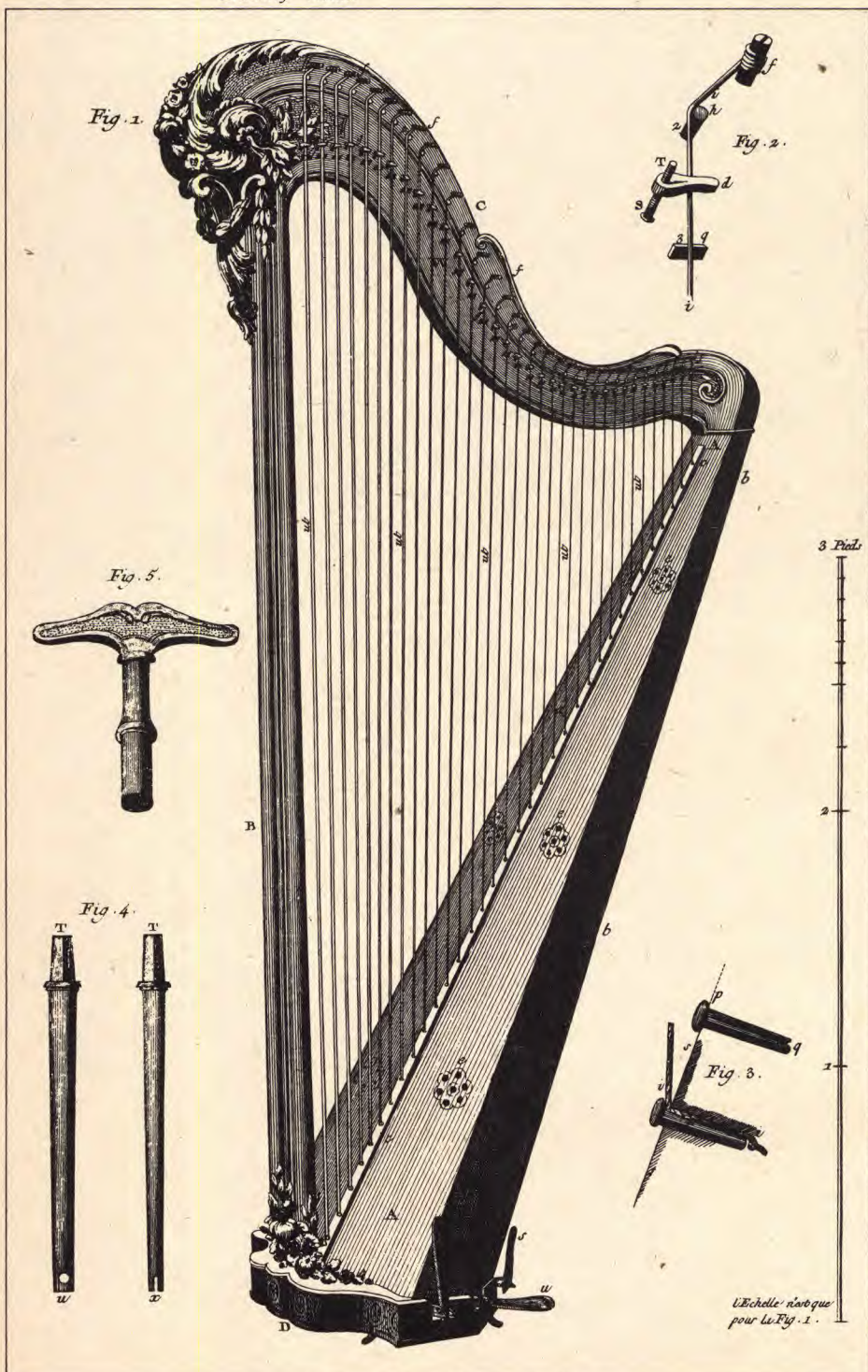
Military Art—Drill



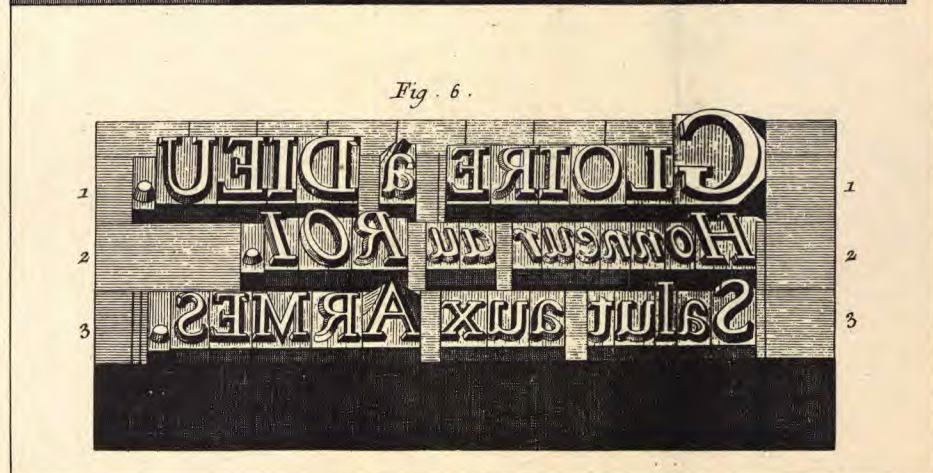
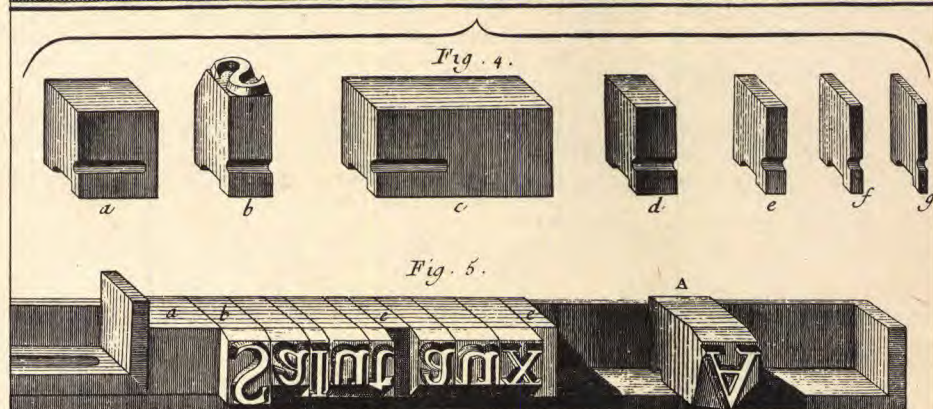
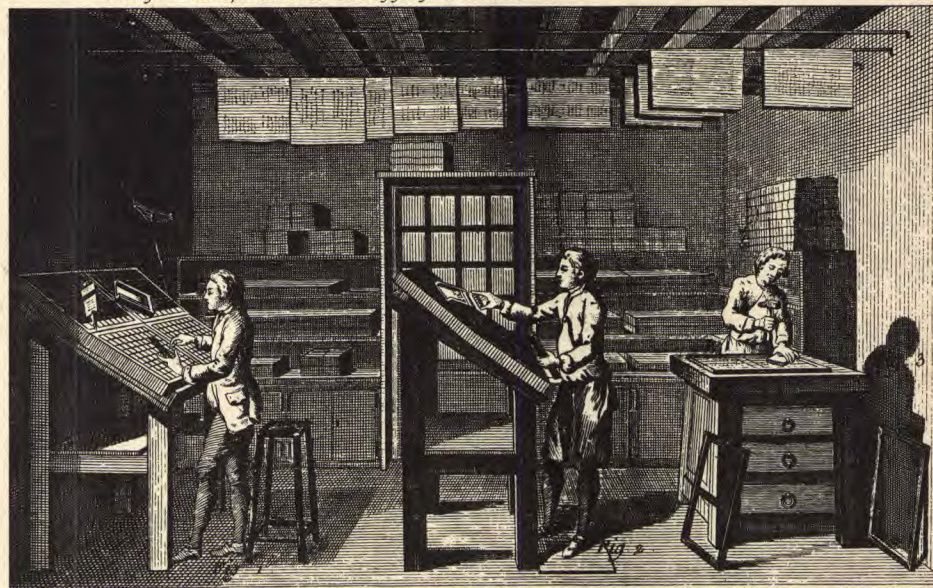
Drawing—Heads



Navy—Man of War with All Rigging and Lines



The Making of Stringed Instruments—Harp



Printing—Type and Typesetting

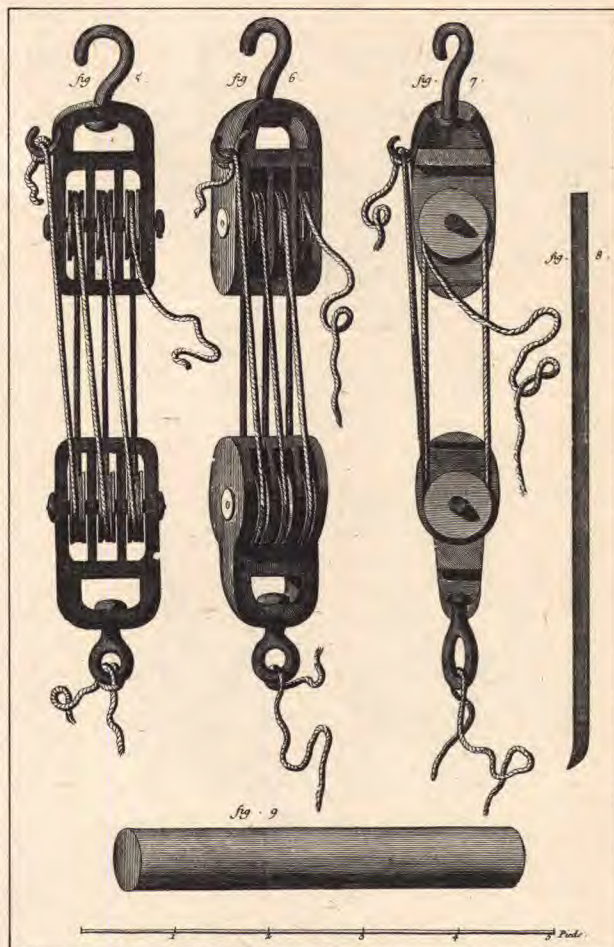
toll. Most of the contributors bowed out, leaving Diderot to complete the work almost single-handedly. In the end, he was inconsolable at seeing how the publisher had mutilated his writing, just to get it past the censors. Nevertheless, to this day, the Diderot Encyclopedia is a lively, enlightening intellectual experience.

But it would be a mistake to imply that these volumes are meant for an audience of historians and philosophers only. For years, the Encyclopedia has served a very practical purpose. Designers, illustrators and typographers have used the Diderot as a warehouse of visual information about the natural, scientific and man-made world, and as a documentation of the culture of the 18th century. The engravings, which number in the thousands, are exquisitely detailed, and all have the blessing of being in the public domain. It's no secret that some of our most noted art directors have mined the pages of the Diderot for illustration and design material of price-

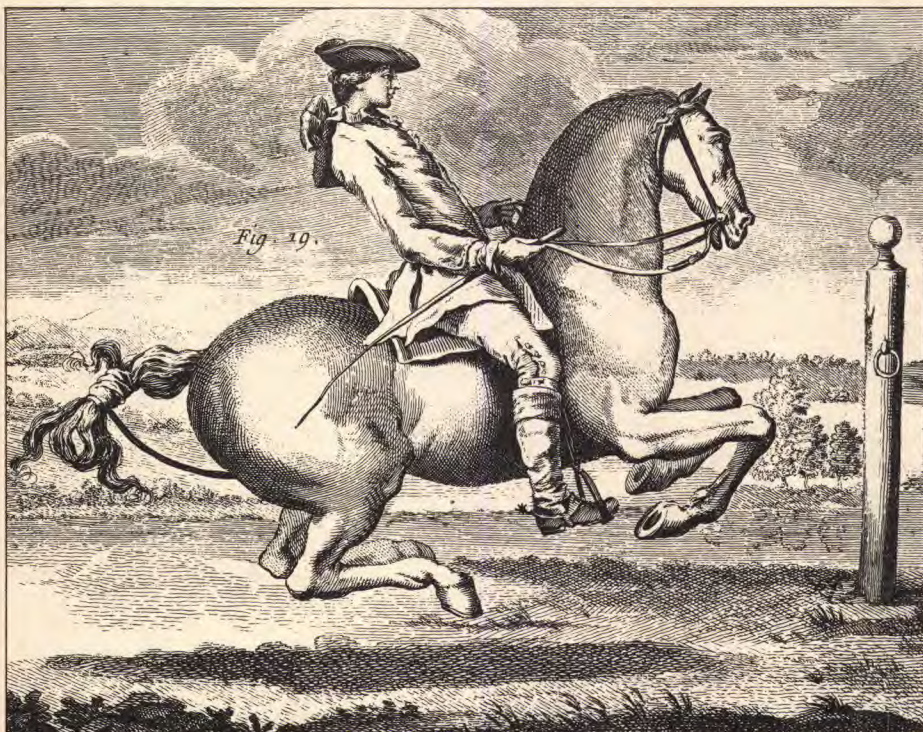
less caliber—and it's all free for the taking.

Anyone who doesn't own or can't lay hands on a set of these volumes will be cheered to know that the Diderot Encyclopedia will be reissued by the eminent bibliophile and publisher Franco Maria Ricci. As a publisher, Mr. Ricci is known for the typographical beauty and extravagant esthetics of his bookmaking. His publications are frequently squirreled away in the rare book sections of the important libraries of the world. So it is with great pleasure that readers, writers and art people anticipate the blessed event of his reissuance of the Diderot Encyclopedia.

The Ricci edition of the Diderot will eliminate articles from the original that are no longer pertinent and will compress the writings of the great 18th-century French encyclopedists into four volumes. There will also be one volume of critical essays by contemporary scholars touching on aspects of the original text. But most important to designers



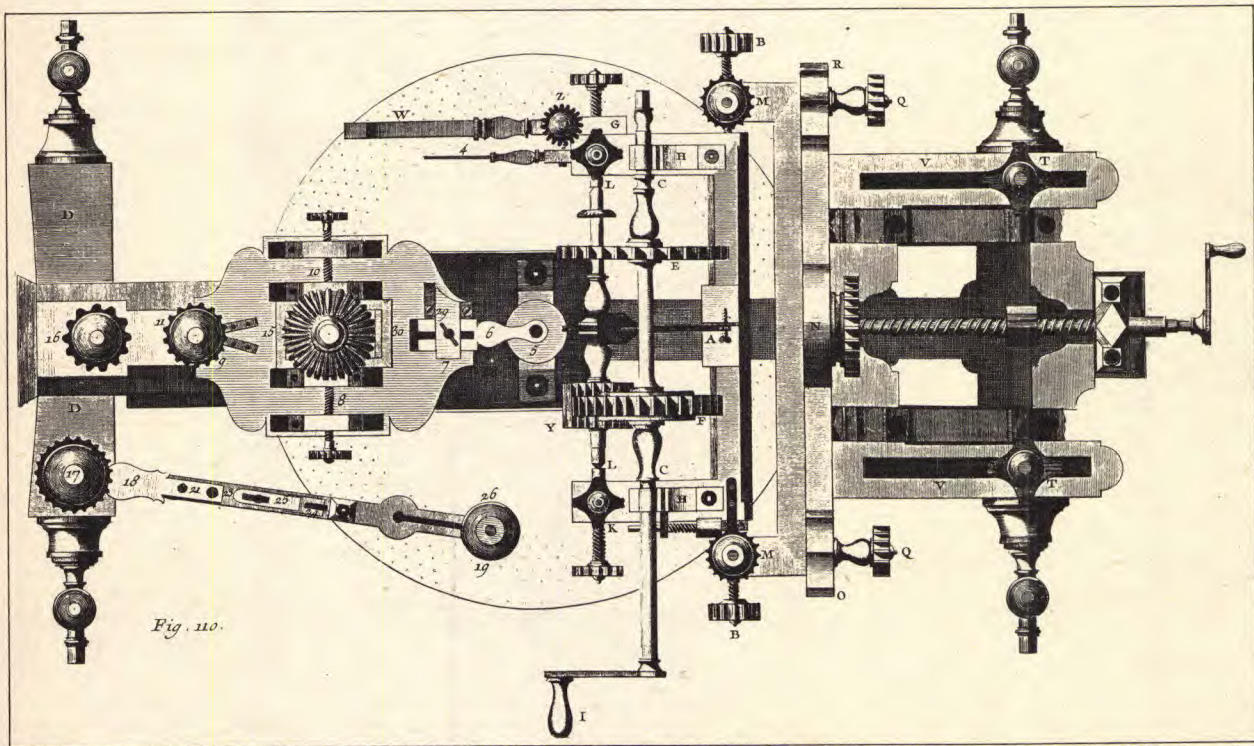
Sculpture—Block and Tackle, Pry Bar and Roller for Lifting Marble



Manège—Croupade and Ballotade



The Art of Writing



Clockmaking—Plan of Sull's Machine for Cutting Gears

and people in the graphic arts, will be the 12 volumes of plates and engravings, just as they appeared in the original Paris edition.

To give you some idea of the variety and overwhelming detail of these engravings, we have reproduced some of the plates. But this is only a meager sampling of the 3,000 graphic images in the collection.

Each volume of the new Ricci edition will be printed on especially prepared handmade Fabriano paper and bound in brown silk. The edition will be limited to 3,000 numbered sets; the first 300 off the press will be bound in genuine leather with 22-carat gold tooling in authentic 18th-century design. Mr. Ricci expects the project to be completed in three years. Anyone seriously interested in reserving a set, at \$120 per volume for the silk-bound, \$200 per volume for the leather-bound, would be wise to make inquiry now. Write: Franco Maria Ricci, editore, S. Sofia 8, 20122 Milano, Italy.



Fig. 2.

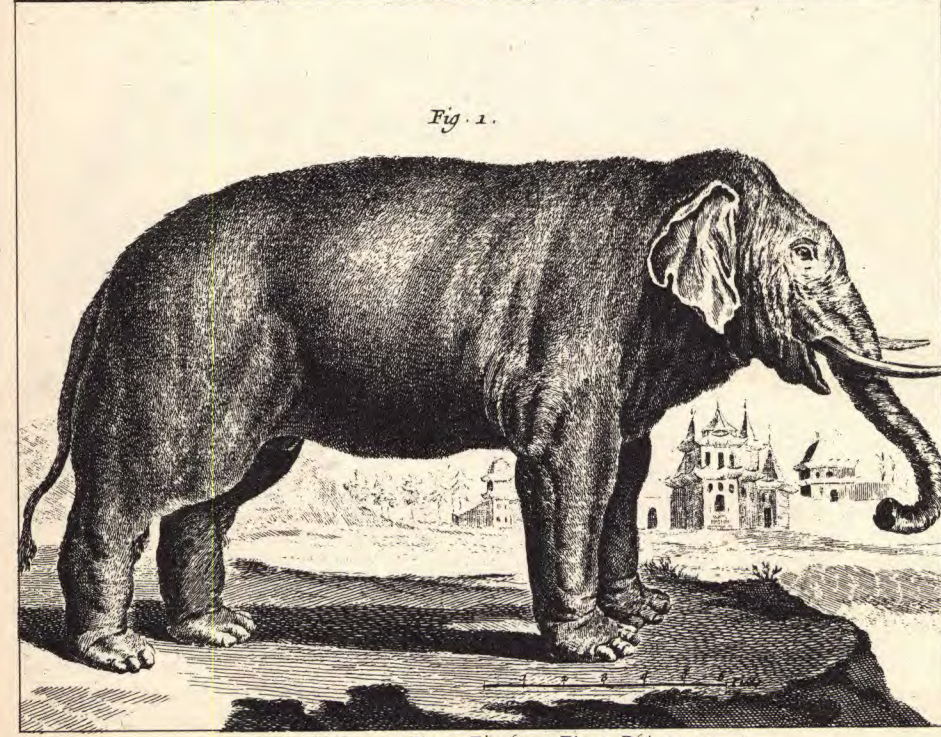


Fig. 1.

Natural History—Fig. 1, Elephant. Fig. 2, Rhinoceros

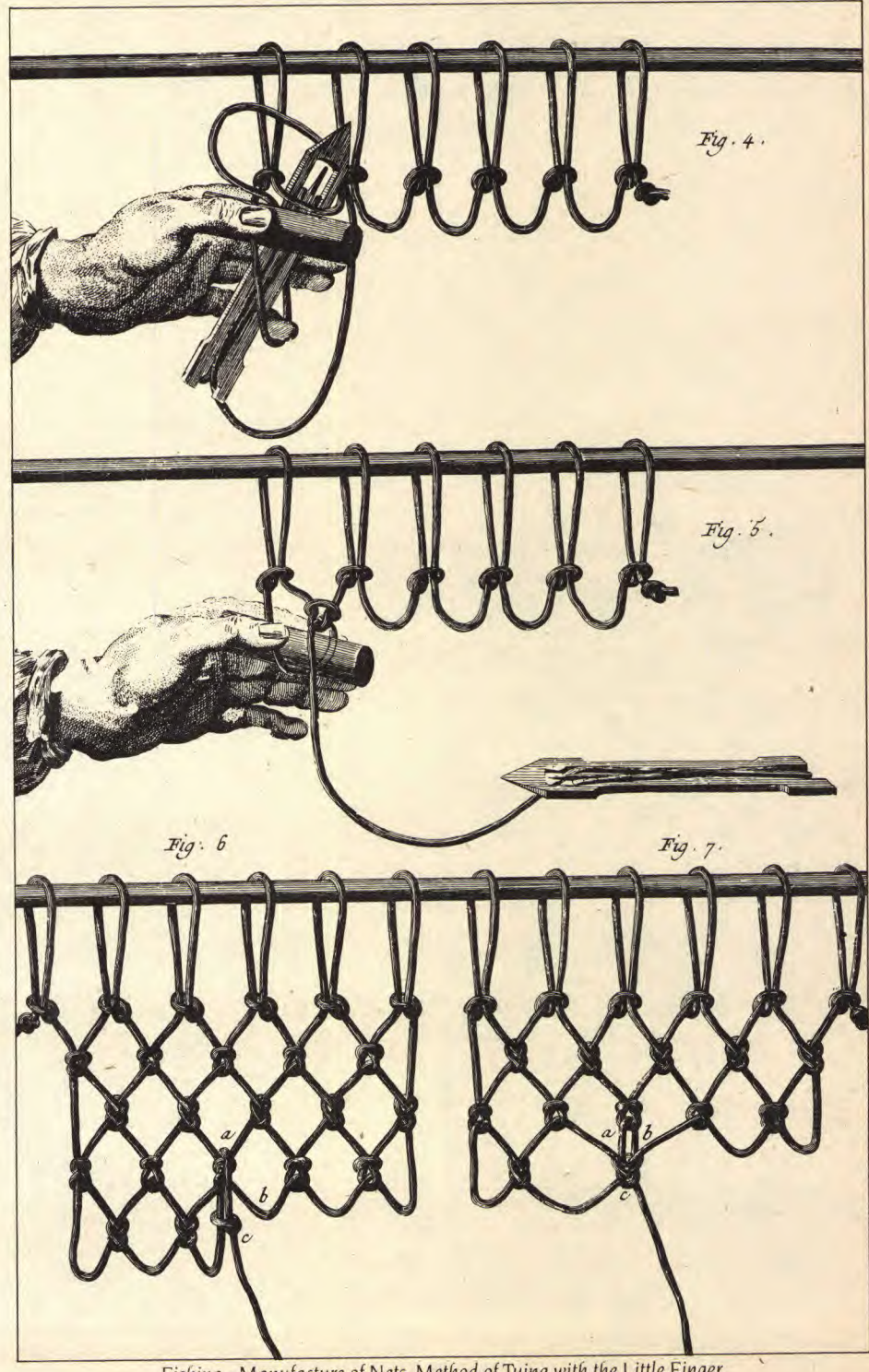


Fig. 4.

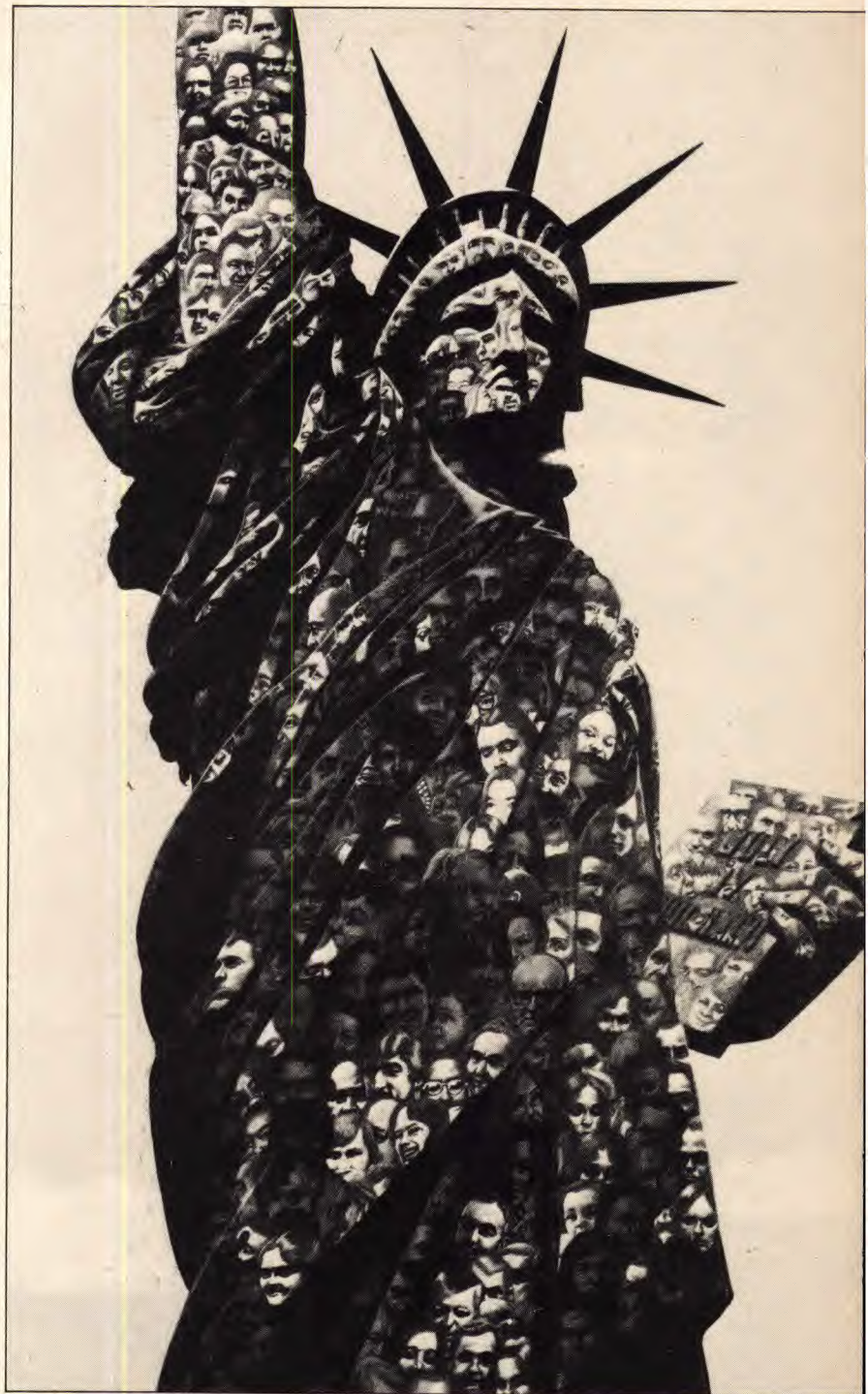
Fig. 5.

Fig. 6.

Fig. 7.

Fishing—Manufacture of Nets, Method of Tying with the Little Finger

THIS ARTICLE WAS SET IN ITC NOVARESE





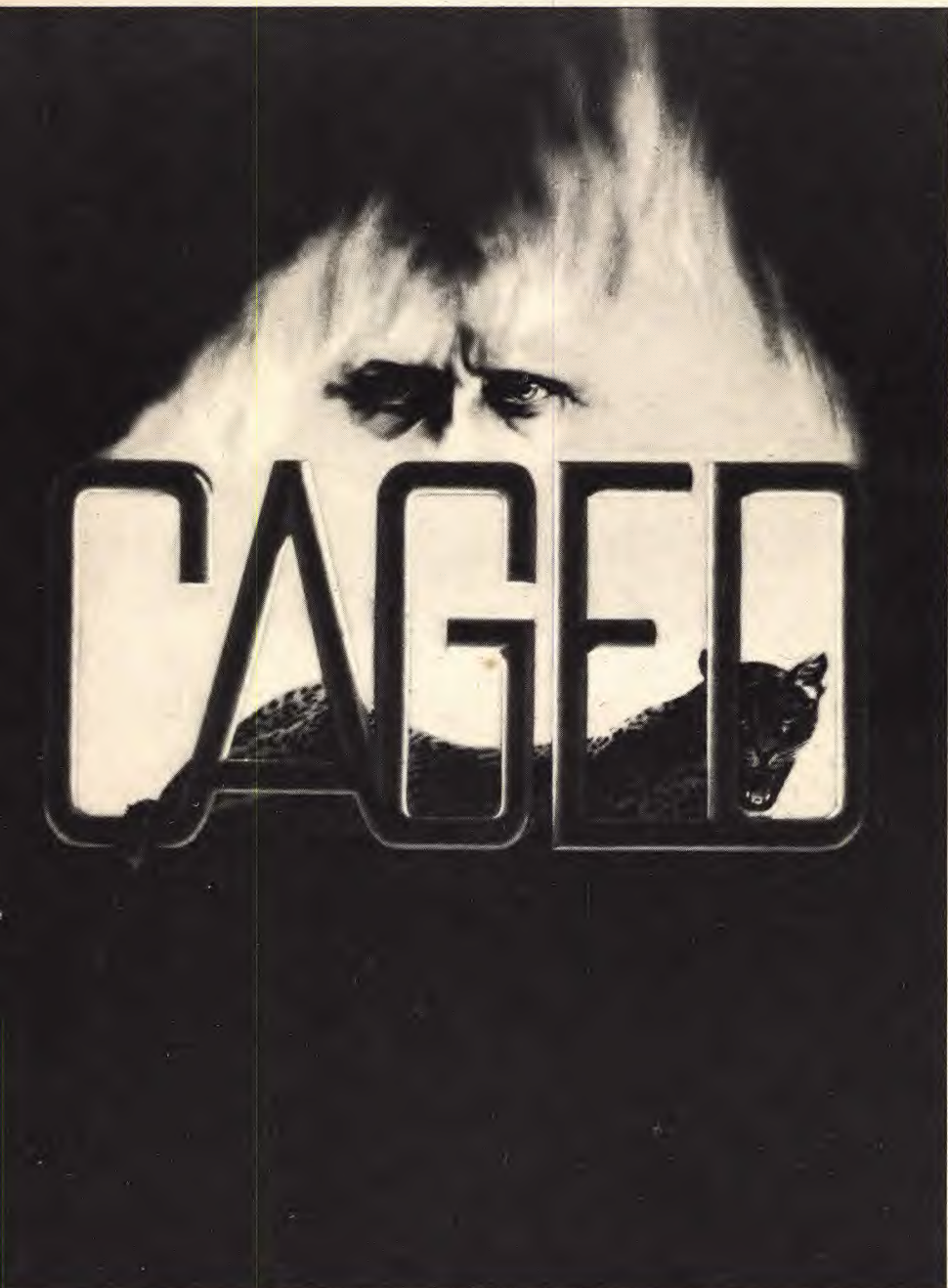
Hiroko

The only thing you can call "small" about our featured illustrator is her size. She measures a mere 5 feet, no inches and weighs 110 pounds, but her tiny stature and her diffidence belie the immensity of her imagination and skill.

Since she was born in Japan, and received some of her art school training in Tokyo, it seems natural to assume that there are ethnic influences in her work. But Hiroko will quickly assure anyone who asks that all her direction came from her training at the School of Visual Arts in New York City.

In traditional Japanese fashion, she gives a deep bow to the artists she admires most—Rembrandt, Magritte and Andrew Wyeth—and to her teachers at Visual Arts. She volunteered that it was not her talent at all, but the generosity of the instructors who recommended her, that won her such formidable clients as CBS Records, Fortune, Forbes, Doubleday & Co., The Daily News, Mobil, The New York Times and Esquire. To which we can only reply: Modesty, dear Hiroko, gets you no place in this business—certainly not the awards you have picked up from The Society of Illustrators, The Society of Publication Designers and The Art Directors Club.

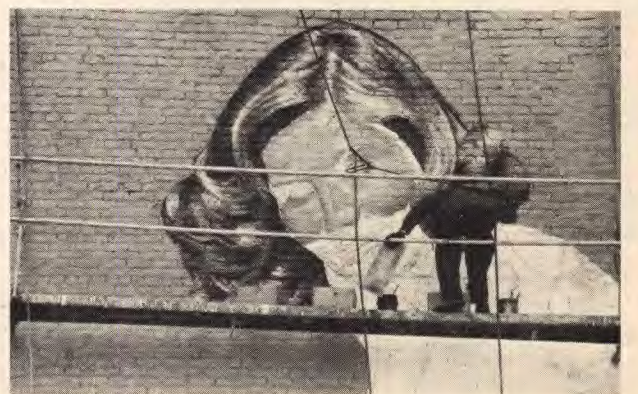
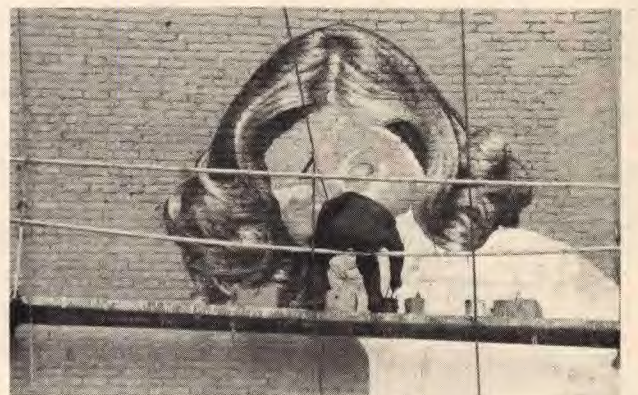
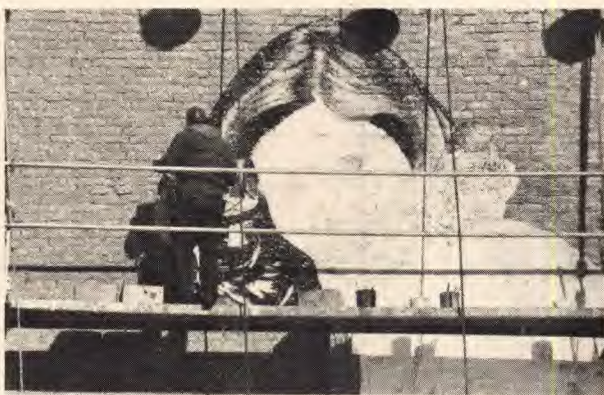
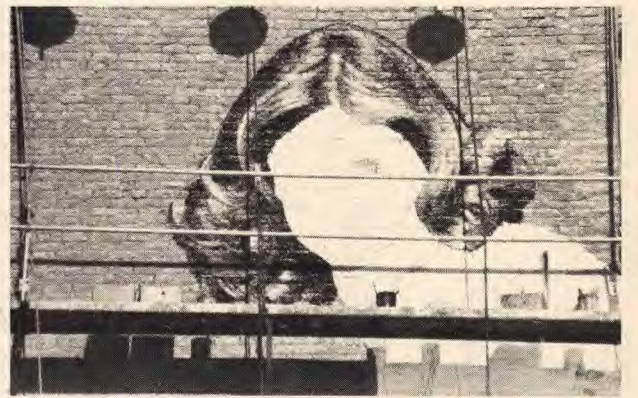
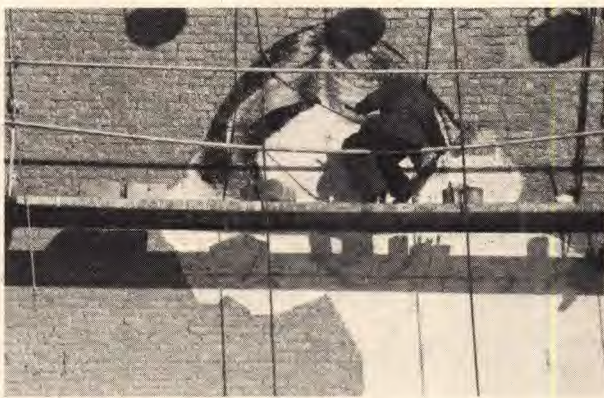
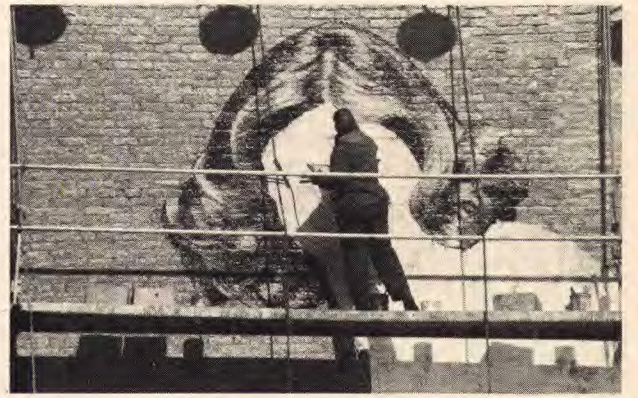
Marion Muller

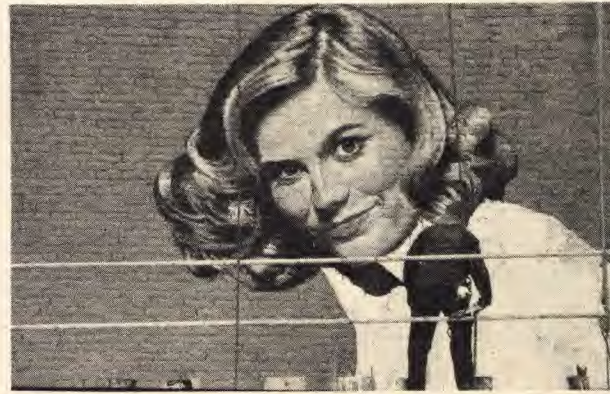
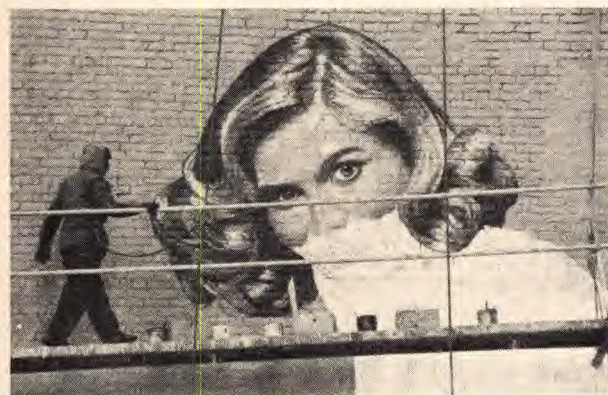
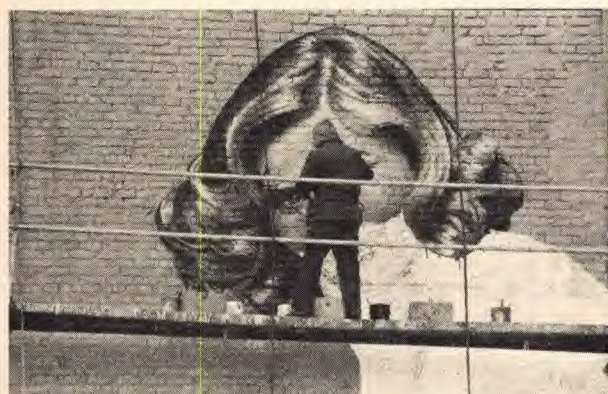


EVOLUTION OF A WOMAN

One day, François Robert, a visual communication specialist, saw a big white blob and scaffolding appear on a wall on a Chicago street corner. His curiosity was piqued. God knows what happened to his fingertips, because he undertook to photograph the evolution of the outdoor sign, in numbing, 20-below-zero temperature.

It took five days of clicking, one frame every 15 minutes, to record the work from beginning to end. The 31 frames we've reproduced here are only a small fraction of his quarter-hourly notations. Considering the size of the sign and the inhospitable weather, we would have to dub the signpainter the nimblest brush in the midwest, and Mr. Robert, the most dedicated voyeur.





PUT YOUR BEST FACE FORWARD

In this age of sophistication, it's disarming to receive an out-and-out declaration of hero worship. Here's an excerpt from a letter we received from Erwin Röth of Wiesbaden, Germany, along with copies of the Typo Bach Letter News he designs.

"I am very much interested in Herb Lubalin's - my great idol's - opinion of my work. I wonder if it would be possible for him to send me a copy of the Typo Bach Letter News with his corrections and/or suggestions for improvement?"

Herb, embarrassed by such open idolatry, advised: "Don't print that!" Never mind. Every age and every discipline has its heroes, and it wasn't too long ago that

Lubalin, and his contemporaries, were all but genuflecting at the mention of the names Paul Rand, Leo Lionni, Bill Golden, etc. That Mr. Röth is enamored of Lubalin, U&I and ITC typefaces is abundantly clear from the pages of his Typo Bach Letter News we've reproduced here.

By way of background, Mr. Röth tells us that Typo Bach was founded in Wiesbaden, in 1962, by Gerhard Bach, with co-worker (now partner) Manfred Schwarz and a selection of a mere 20 lead types. As early as 1966, the partners energetically converted from linotype to film, and with great success. By 1977, they had branches

BENGUIAT

ART NOUVEAU

Benguiat Book Condensed - en, welche ganze Worte oder Teile derselben fixieren und wiedergeben. Jede natürlich gewordene, nicht künstlich gemachte Schrift ist entstanden aus Bilderschrift, diese ist so alt wie der Nachahmungstrieb des Menschen, man kann also nicht von einer einmaligen Erfindung reden. Die Bilderschrift hat vor der Buchstabenchrift den Vorteil, daß sie die Sache, nicht das Wort für dieselbe wiedergibt, denn die Bilder sind auch denen verständlich, die verschiedene Sprachen reden; aber sie erfordert deshalb ebenso viele Zeichen, als es Sachen gibt; daher die Schwierigkeit der Erlernung und die Unbehilflichkeit des Ausdrucks. Manche Bilderschriften, so zum Beispiel die der Indier, sind auf der niedrigsten Stufe stehen geblieben und deshalb kaum als Schrift zu bezeichnen, während andere eine Durchbildung und Stilisierung durchgemacht haben; diese allein kommen hier in Betracht. Man kennt fünf voneinander unabhängige Schriftsysteme: 1) die Hieroglyphen der Ägypter, 2) die Keilschrift der Assyrer, 3) die Schrift der Chinesen, 4) die Bilderschrift der Südamerikaner, 5) die mittelamerikanischen Hieroglyphen. Von diesen ist nur die ägyptische Schrift zu einer wirklichen Buchstabenchrift weiter entwickelt worden. Zu einer rein alphabetischen Schrift sind jedoch die Ägypter nicht durchgedrungen. Diesen letzten Schritt haben die Phönizier getan, die neben und vielfach in Ägypten wohnten, sich die Erfindung der Ägypter aneigneten und fortbildeten. Sie machten sich ein Alphabet von 22 wirklichen Buchstaben das heißt Konsonanten und Halbvokalen, die von rechts nach links geschrieben wurden. Von diesem semitischen Uralphabet stammen die verschiedenen Arten semitischer Schrift (die der Phönizier, Aramäer, Syrer, Hittiter, Äthioper, Araber). Die älteste ziemlich genau datierbare altsemitische Inschrift ist die Stele des Königs Mesa von Moab, der im 2. Buch der Könige erwähnt wird und ungefähr ins Jahr 890 vor Christi zu setzen ist. Von der aramäischen Schriftarten beruhen ebenfalls auf einem aramäischen Kern. Von syrischer Schrift stammt die mongolische Schrift, von der Perser und Türken, zum Teil auch der Araber, die indische Schrift, von dieser die der Mandschu. Die arabische Schrift, von dieser die der Mandschu. Die arabische Schrift, von dieser die der Mandschu. Die arabische Schrift, von dieser die der Mandschu.

Typo Bach

ITC GRAHUS LIGHT
ITC GRAHUS MEDIUM
ITC GRAHUS DEMI
ITC GRAHUS BOLD

100 JAHRE RAU KLEE

Typo Bach
NEWS

ITC ITALIA

die wolke

Typo Bach
NEWS

Typo Bach
NEWS

DIE BILDERSCHRIFT HAT VOR DER BUCHSTABENSCHRIFT DEN VORTEIL, DASS SIE DIE SACHE, NICHT DAS WORT FÜR DIESELBE WIEDERGIBT, DENN DIE BILDER SIND AUCH DENEN VERSTÄNDLICH, DIE VERSCHIEDENE SPRACHEN REDEN, ABER SIE ERFORDERT DES

ABCDEF
GHIJKLM
NOPQRST
UVWXYZ

ITC CHELHAM

Typo Bach
NEWS

LEIST	BOOK	BOLD	EXTRA
LEIST CONDENSED	BOOK CONDENSED	BOLD CONDENSED	EXTRA CONDENSED

in Hamburg, Frankfurt and Munich, and today they are one of the leading typographic suppliers in the Federal Republic, offering more than 700 body types and over 2,000 display faces.

Feeling a need for a publication in Germany that dealt with contemporary typography, Typo Bach took it upon themselves to create the Typo Bach Letter News, a sophisticated, highly esthetic journal, to disseminate information and display all the wonderful alphabets available to its clients, friends and typography enthusiasts.

As for designer R6th, he started his career as an apprentice typesetter, worked for a number of publishing houses and finally joined Typo Bach in 1964. He has been responsible for all their advertising, their corporate image, and the Typo Bach Letter News; he contacts customers as well. Currently, he wears the official title of Advertising Director.

The pages reproduced here are evidence of Mr. R6th's love affair with typography and his appreciation of ITC offerings. As for a critique of his work, Lubalin's decision to include it in this issue of U&I should speak quite clearly of his approval.

ITC BOOKMAN
Typo Bach
ITC BOOKMAN

Schwarzen

ITC BOOKMAN LIGHT
 ITC BOOKMAN MEDIUM
 ITC BOOKMAN DEMI
 ITC BOOKMAN BOLD

ITC BOOKMAN LIGHT ITALIC
 ITC BOOKMAN MEDIUM ITALIC
 ITC BOOKMAN DEMI ITALIC
 ITC BOOKMAN BOLD ITALIC

ITC BENGUIAT
Typo Bach
ITC BENGUIAT

ITC BENGUIAT LIGHT
 ITC BENGUIAT MEDIUM
 ITC BENGUIAT DEMI
 ITC BENGUIAT BOLD

ITC BENGUIAT LIGHT ITALIC
 ITC BENGUIAT MEDIUM ITALIC
 ITC BENGUIAT DEMI ITALIC
 ITC BENGUIAT BOLD ITALIC

ITC ERAS
Typo Bach
ITC ERAS

ITC ERAS LIGHT
 ITC ERAS MEDIUM
 ITC ERAS BOLD
 ITC ERAS ULTRA

ITC ERAS LIGHT ITALIC
 ITC ERAS MEDIUM ITALIC
 ITC ERAS BOLD ITALIC
 ITC ERAS ULTRA ITALIC

ITC GARAMOND
Typo Bach
ITC GARAMOND

ITC GARAMOND LIGHT
 ITC GARAMOND MEDIUM
 ITC GARAMOND DEMI
 ITC GARAMOND BOLD

ITC GARAMOND LIGHT ITALIC
 ITC GARAMOND MEDIUM ITALIC
 ITC GARAMOND DEMI ITALIC
 ITC GARAMOND BOLD ITALIC

ITC Garamond
Typo Bach
ITC Garamond

ITC GARAMOND LIGHT
 ITC GARAMOND MEDIUM
 ITC GARAMOND DEMI
 ITC GARAMOND BOLD

ITC GARAMOND LIGHT ITALIC
 ITC GARAMOND MEDIUM ITALIC
 ITC GARAMOND DEMI ITALIC
 ITC GARAMOND BOLD ITALIC

What's New from ITC?

ITC Century Light, Book, Bold, and Ultra with corresponding italics and ITC Century Condensed Light, Book, Bold, and Ultra with corresponding italics are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.



These new typefaces will be available to the public on or after October 15, 1980, depending on each manufacturer's release schedule.

ITC CENTURY

THE CENTURY TYPE FAMILY derived its name from Century magazine. Theodore Low DeVinne, publisher of Century magazine, felt that existing roman typefaces were nondescript and weak. He commissioned Linn Boyd Benton, inventor of the punch cutter and director of and technical adviser to the recently formed American Type Founders Company, to design a new text type for his magazine. The two men collaborated on the new design, which they named Century Roman. It was first used in November, 1895.

CENTURY ROMAN, HOWEVER, WAS FOUND to be too narrow for commercial typesetting and in 1900 a wider version, Century Expanded, was drawn by Morris Fuller Benton, L.B. Benton's son and probably the most prolific of American typeface designers. Other ATF/Benton-designed Centurys include:*

CENTURY EXPANDED ITALIC	1900
CENTURY BOLD	1904
CENTURY BOLD ITALIC	1905
CENTURY BOLD CONDENSED	1908
CENTURY BOLD EXTENDED	1909
CENTURY OLDSTYLE	1906
CENTURY OLDSTYLE ITALIC	1906
CENTURY OLDSTYLE BOLD	1910
CENTURY OLDSTYLE BOLD ITALIC	1910
CENTURY OLDSTYLE BOLD CONDENSED	1910
CENTURY CATALOGUE AND ITALIC	1914
CENTURY SCHOOLBOOK	1915
CENTURY SCHOOLBOOK ITALIC	1919
CENTURY SCHOOLBOOK BOLD	1923

UNLIKE ITC TYPEFACES TODAY, the Benton families (Century, Cheltenham, Clearface, Cloister, Franklin Gothic, and Stymie, for example) were not conceived as families. They grew from the successful introduction of one face and subsequent demand for italics, other weights, and expanded or condensed versions.

*Different sources list different dates for the introduction of some of these faces.

EVENTUALLY, CENTURY FAMILIES were introduced on typesetting machines and became popular for both foundry and machine typesetting. And now, under license from American Type Founders Co., we have ITC Century.

ITC CENTURY IS ANOTHER EXAMPLE of how a popular old typeface can be restyled and brought up to date while still retaining the flavor and basic characteristics of its original design.

ITC CENTURY OFFERS A NEW BLEND of readability and distinction as well as a full family to work with. It has been designed to meet the requirements and capabilities of photographic and digital typesetters as well as to satisfy contemporary typographic design tastes.

TONY STAN, DESIGNER of ITC Garamond and ITC Cheltenham, was commissioned to develop the ITC Century family. Two styles of this series that were introduced in 1975 consisted of an Ultra and Book weight with corresponding italics for each. The ITC Century series features larger lowercase "x" heights and more subtle letterfitting when compared with its metal predecessors. In addition, the lowercase ascenders have been slightly shortened and certain serifs on the insides of the lowercase letters h, m and n have been selectively eliminated.

NOW, WITH THE ADDITION of a Light and Bold weight with italics to match, ITC offers a full Century series with four weights in regular roman and italic.

THESE EIGHT REGULAR VERSIONS are matched with eight condensed ITC Centurys—four romans and their italics in the same weights as the regulars.

CENTURY

ITC CENTURY LIGHT

abcdefghijklmnopqrstuvwxyzßaçđēłøæœfi flffiffi
 ABCDEFGHIJKLMNOPQRSTUVWXYZAÇÐĒŁØÆŒ
 1234567890°&\$f¢£%@1234567890(,;.!?:i.-"/#*)[+§«»]aeilmorst
 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

ITC CENTURY LIGHT ITALIC

abcdefghijklmnopqrstuvwxyzßaçđēłøæœfi flffiffi
ABCDEFGHIJKLMNOPQRSTUVWXYZAÇÐĒŁØÆŒ
1234567890°&\$f¢£%@1234567890(,;.!?:i.-"/#)[+§«»]aeilmorst*

ITC CENTURY BOOK

abcdefghijklmnopqrstuvwxyzßaçđēłøæœfi flffiffi
 ABCDEFGHIJKLMNOPQRSTUVWXYZAÇÐĒŁØÆŒ
 1234567890°&\$f¢£%@1234567890(,;.!?:i.-"/#*)[+§«»]aeilmorst
 ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890

ITC CENTURY BOOK ITALIC

abcdefghijklmnopqrstuvwxyzßaçđēłøæœfi flffiffi
ABCDEFGHIJKLMNOPQRSTUVWXYZAÇÐĒŁØÆŒ
1234567890°&\$f¢£%@1234567890(,;.!?:i.-"/#)[+§«»]aeilmorst*

ITC CENTURY BOLD

abcdefghijklmnopqrstuvwxyzaçđęłøæœfi flffiffi
ABCDEFGHIJKLMNOPQRSTUVWXYZAÇDEŁØÆCE
1234567890°&\$f£%@1234567890(,;.!?:i.“”’/#*)[†‡§«»]aeilmorst

ITC CENTURY BOLD ITALIC

abcdefghijklmnopqrstuvwxyzaçđęłøœœfi flffiffi
ABCDEFGHIJKLMNOPQRSTUVWXYZAÇDEŁØÆCE
1234567890°&\$f£%@1234567890(,;.!?:i.“”’/#)[†‡§«»]aeilmorst*

ITC CENTURY ULTRA

abcdefghijklmnopqrstuvwxyzaçđęłøæœfi flffiffi
ABCDEFGHIJKLMNOPQRSTUVWXYZAÇDEŁØÆCE
1234567890°&\$f£%@1234567890(,;.!?:i.“”’/#*)[†‡§«»]aeilmorst

ITC CENTURY ULTRA ITALIC

abcdefghijklmnopqrstuvwxyzaçđęłøœœfi flffiffi
ABCDEFGHIJKLMNOPQRSTUVWXYZAÇDEŁØÆCE
1234567890°&\$f£%@1234567890(,;.!?:i.“”’/#*)[†‡§«»]aeilmorst

ITC CENTURY LIGHT CONDENSED

abcdefghijklmnopqrstuvwxyzaçđęłøæœfi flffiffi
ABCDEFGHIJKLMNOPQRSTUVWXYZAÇDEŁØÆCE
1234567890°&\$f£%@1234567890(,;.!?:i.“”’/#*)[†‡§«»]aeilmorst

ITC CENTURY LIGHT CONDENSED ITALIC

abcdefghijklmnopqrstuvwxyzaçđęłøœœfi flffiffi
ABCDEFGHIJKLMNOPQRSTUVWXYZAÇDEŁØÆCE
1234567890°&\$f£%@1234567890(,;.!?:i.“”’/#)[†‡§«»]aeilmorst*

ITC CENTURY BOOK CONDENSED

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ABCDEFGHIJKLMNopQRSTUVWXYZAÇĐEŁØÆŒ
1234567890°&\$f¢£%@1234567890(,;.,!?:i.-"’"/#*)[+‡§«»]aeilmorst

ITC CENTURY BOOK CONDENSED ITALIC

abcdefghijklmnopqrstvwxyzßaçđēłøæœfi flffiffi
ABCDEFGHIJKLMNopQRSTUVWXYZAÇĐEŁØÆŒ
1234567890°&\$f¢£%@1234567890(,;.,!?:i.-"’"/#)[+‡§«»]aeilmorst*

ITC CENTURY BOLD CONDENSED

abcdefghijklmnopqrstvwxyzßaçđēłøæœfi flffiffi
ABCDEFGHIJKLMNopQRSTUVWXYZAÇĐEŁØÆŒ
1234567890°&\$f¢£%@1234567890(,;.,!?:i.-"’"/#*)[+‡§«»]aeilmorst

ITC CENTURY BOLD CONDENSED ITALIC

abcdefghijklmnopqrstvwxyzßaçđēłøæœfi flffiffi
ABCDEFGHIJKLMNopQRSTUVWXYZAÇĐEŁØÆŒ
1234567890°&\$f¢£%@1234567890(,;.,!?:i.-"’"/#*)[+‡§«»]aeilmorst

ITC CENTURY ULTRA CONDENSED

abcdefghijklmnopqrstvwxyzßaçđēłøæœfi flffiffi
ABCDEFGHIJKLMNopQRSTUVWXYZAÇĐEŁØÆŒ
1234567890°&\$f¢£%@1234567890(,;.,!?:i.-"’"/#*)[+‡§«»]aeilmorst

ITC CENTURY ULTRA CONDENSED ITALIC

abcdefghijklmnopqrstvwxyzßaçđēłøæœfi flffiffi
ABCDEFGHIJKLMNopQRSTUVWXYZAÇĐEŁØÆŒ
1234567890°&\$f¢£%@1234567890(,;.,!?:i.-"’"/#*)[+‡§«»]aeilmorst

FROM CENTURY TO CENTURY WITH CENTURY

Did you ever realize how early in life you became an expert at graphic communication? For me it happened a thousand years ago, when I reached the exalted age of 8, and was allowed to become a card-carrying member of the New York Public Library.

Back then, second only to the high of Saturday afternoon at the movies, was Friday afternoon at the library, where I went with my best friend to choose our books for the weekend. Lest you think I am being overly sentimental, let me remind you that, in the-good-old-days-of-THE-DEPRESSION, before TV, and when even radio was not yet a universal household appliance, a trip to the library was pretty hot stuff as a diversion.

We had a ritual for choosing our weekend books. It had nothing to do with special interests or hobbies or teachers' recommended reading lists. It had to do with maximizing our pleasure from "the book" that was to be our weekend's entertainment. We carried it everywhere—to meals, propped up in front of our plates, to the bathroom until someone hounded us out, under the covers of our beds to read till all hours of the night, because there was no school tomorrow.

Our sure-fire technique for choosing a good book was as follows: First, we'd pick one off the shelf that looked well worn and scuzzy. That meant there had been a goodly number of readers before us (not a bad recommendation) and furthermore, a few extra spatters of chicken soup or ketchup on the pages would hardly be noticed by the harridan librarians who checked us out and in, in those days. Next, we opened the cover, placed our fingertips along the cut edges of the pages and pressed gently back toward the binding to locate the "slippery" pages—the heavy coated stock on which the illustrations appeared. The more pictures, the better. Finally, we'd flip through the pages to check for "conversation." Somehow we knew, without courses in fiction writing, that dialogue advanced the action of a story. What really appealed to us was the liveliness of the page, the breaks in the type, the openness, the speed with which we could read short paragraphs with lots of white space. If we were not exactly precocious in a literary sense, we had an undeniable perceptiveness about the essen-

tials of written communication.

It was not until 20 years later, when I first went to work as an advertising copywriter, that I appreciated the keenness of those untutored insights about readability. Of course, when you are grown up and professional, you don't rely on personal experience and observations. You do formidable research, expensive surveys and test runs to find out what we all knew, intuitively, a long time ago—that lots of illustrations, indented paragraphs, plenty of white space and a healthy sprinkling of widows makes reading easier and more pleasurable.

What I also realized in retrospect, was that the "printing" in those wonderful books—the letters with the generously rounded forms and ample spacing that made reading so comfortable—was so often a Century or Century styled typeface. It is not nostalgia, but the intrinsic legibility, that makes Century typefaces so inviting and pleasurable to read, to this day.

It is almost a century since the first Century face appeared, and it remains, still, one of the most engaging and versatile typefaces in our vocabulary. In this issue of U&lc, we are presenting a freshened-up version of this old favorite. Tony Stan has restyled it for ITC to meet the requirements of photographic and digital typesetters and to give it a somewhat more contemporary look.

While there is no question that there are typeface families that are more quixotic, more adventurous, more esoteric, more self-conscious than ITC Century, there is hardly a manuscript you could encounter where ITC Century would not be the most legible, most effective and appropriate way to go.

To demonstrate, we reached into our collection of contributions from readers—of which we have a huge backlog—and selected, at random, a number of articles to set in variations of ITC Century. Though the themes are diverse and unrelated, the face serves each of them appropriately and elegantly, without ever upstaging the text itself. The whole new family of ITC Century typefaces is described in the preceding section, "What's New From ITC?"

MARION MULLER

continued from page 1

AMAZING GRACE



This set of numerals was sent to us by John Story, Philadelphian cartoonist, illustrator, designer. It was created for chapter headings in a nursing skills book. The assignment from John Isely, art director, required that he use mechanical writing devices as his images. Mr. Story manipulated fountain, ballpoint and felt-tipped pens and came up with remarkably convincing numbers.

If you wonder why thermometers or plastic IV tubing was not specified, as images more consistent with nursing skills, visit a hospital. You will notice that, unfortunately, nurses must spend more hours on keeping their records ship-shape than on their patients.

Take His Word For It

If this page looks like a word processor in panic, look again, friends. These are all 100% guaranteed recognized, if not recognizable, words. (Or at least so our correspondent, Karel Treebus, a typographic designer in The Netherlands, assures us. A devoted and appreciative reader, Treebus responded to an article in our December 1978 issue which featured a 70-letter German word. Not to be outdone, he sent us his own collection of jawbreakers. Although we've had this list stored away in our files for more than a year, the delay in publishing turns out to be an unplanned stroke of genius. In this issue, we can unveil them along with our new, highly readable ITC Century typeface, to give you every advantage in making sense out of what appears to be nonsense.

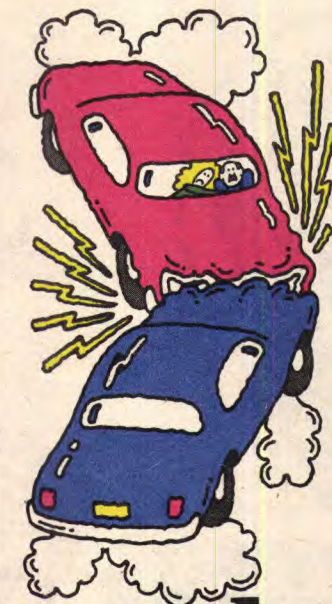
Hottentottensoldaten- tentententoons- tellingstenten?



Do you know this 48-letter Dutch word? It means: Exhibition tents of Hottentot soldiers. Of course this word is not really in common usage. It's rather a well known language joke and, in speech, the repetition of the syllable ten gives the word a special rhythm.

Rijksluchtvaar- tdienstweersch- epenpersoneel?

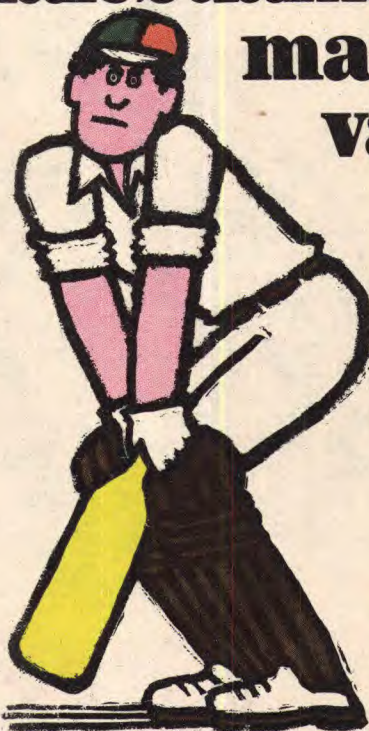
According to the Dutch issue of the "Guinness Book of Records" this is the longest word in use. It has 40 characters according to the Dutch; 41 as we count them. The combination ij is one character in Dutch. The meaning of this word is "weather ship personnel of the governmental aviation service."



Guinness to the contrary, this word has 41 characters and translates, "road accident damage insurance system." However, it is possible in the Netherlands to create new and longer words, if one has a mind to, by combining two or more other words and adding them onto an established word, as in German.

Verkeersong- evalsschade- verzekeringssysteem?

Talebuamaineiliken- mainavalenivei- vakabulaima- kulalakeba?



By the way, speaking of long words, are you familiar with this name of a well known Fijian cricket player? How would you like to be the sports-caster with the responsibility of pronouncing this correctly?

Taumatawhakatangakoauaua- tamateapokaiwhenuakitanan- tahuwhakataamahangakoa...?

A village in New Zealand sports this name. It must be a constant frustration to the Welsh, who take pride in the ownership of some of the world's longest town and village names. This mouthful translates: "Hill crest where the traveller Tamatea piped on his nose flute for his beloved one." It contains 70 characters.



OSELACHO
SIOLAGOXSI
REAILOELA
ETRAGANOR
PTOSEGNAN

ELAEETRAG
ANORPTOSE
GNANLEPO
DOTEMACH

TEGKEPHA
LOKIGLOPE
ISIOLAGOX
SIREAILO

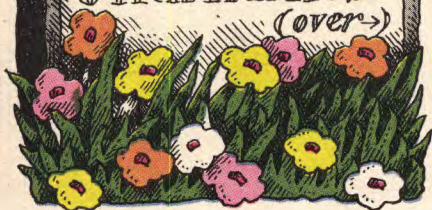
EIPKOSSUPH
OPHATTOPE
RISTERALE
KIBLONOI

SIPHICPARAO
MELITOKAT
AKIELUMM
EIPKOSI

BELOVED FATHER,
HUSBAND, CHIEF

LEPODOTEMACH
OSELACHOGAL
ECKRANIOLEI
PSANODRIMUP
OTRIMMATOS

(over)



Lepodotemachosel-
achogaleckraniol-
ipsanodrimupotri-
mmatossiphuepar-
aomelitokatakuelu-
mmenokickkleipko-
ssuphophattoperis-
teralektruonoitegk-
ephalokiglopeisio-
agoxsireailoelaetr-
aganorptosegnan?

Right here in the good old USA, an Indian chief died in Wisconsin in 1866. His heirs needed six tombstones to record his complete name. It contains 182 letters and it is believed to be a cryptogram.

**Tiruvally-
anguidi
Vijayara-
ghavach-
arya?**



This one is a family name in India. The meaning of the first name is "village of prosperous rice fields"; the second name breaks down into a synonym for the god Rama and the name of a religious leader in the 14th century. The Fijian cricket player and this Indian family name were gleaned from "The Story of Language," by Mario Pei.

RESEMBLANCES

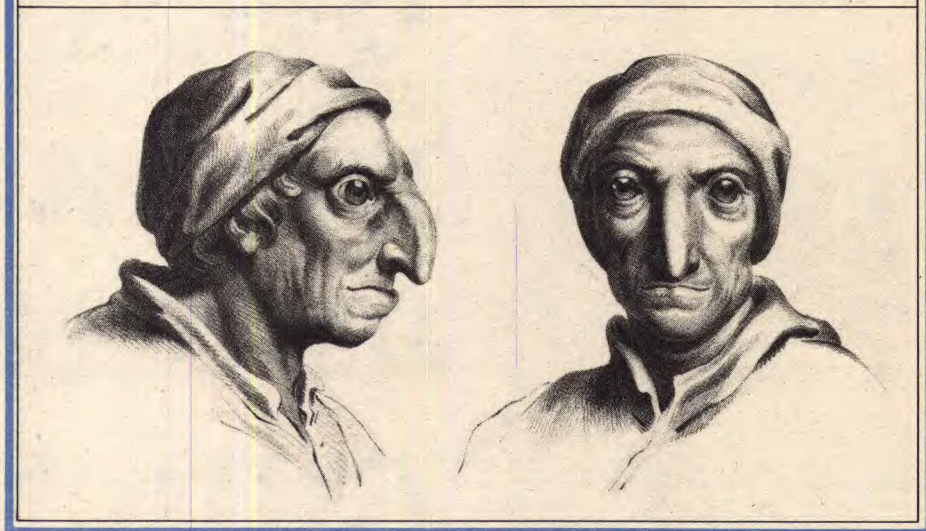


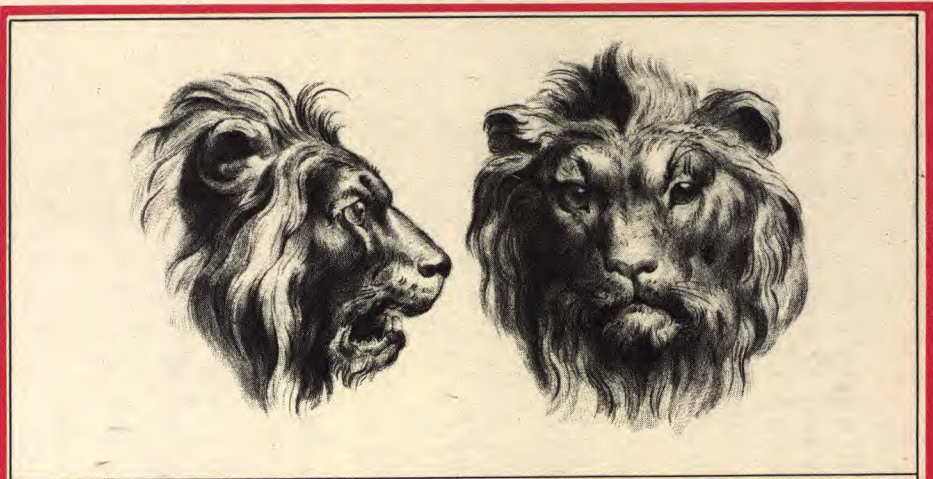
For most of us, it's a game we play, finding animal faces in people we know. But it was a far more serious business to Charles LeBrun, the 17th-century artist who was court painter to Louis XIV. While studying anatomy, as painters were wont to do in those days, he developed a theory that related physiognomy and character in man and beast. According to LeBrun's observations, stoic, taciturn men looked like camels, stubborn men resembled donkeys, formidable men had leonine features, submissive types looked sheepish, and so on.

To give credence to his theory, LeBrun produced 32 engravings of animal heads with their human counterparts. Seven of these rare engravings are reproduced here. All of them have just been reprinted in a book entitled *Resemblances, Amazing Faces*, by Charles LeBrun, published by Harlin Quist, with an introduction by Ed Sorrel.

For a quick, cheap analysis of your favorite and unfavorite relatives, you may want to get your hands on this new issue. It will be available in September from Harlin Quist Books, c/o Dial/Delacorte Sales, 1 Dag Hammarskjold Plaza, New York, N.Y. 10017.

When one human being confidentially informs another that he "looks like an ass," we generally take that to be a figure of speech. But maybe not. We all know people who, quite literally, resemble members of the animal kingdom. We know men who are horse-faced, ape-like, leonine or eagle-beaked. We know women who look feline, bovine, birdlike or pig-faced.





HOW TO BEAT THE HIGH COST OF MEDICAL CARE

Everyone's concerned about the catastrophic costs of medical care these days. Patients blame doctors for exorbitant fees. Hospitals blame suppliers for raising prices. Suppliers blame hospitals for non-payment of bills. Hospitals blame insurance carriers for delaying payment of claims. Consumer lobbyists lay it all on the high cost of pharmaceutical advertising....How simple it used to be to treat our ailments.

Here are just a few pages from BARKER'S Komic Picture SOUVENIR brochure, the prototype of pharmaceutical advertising circa 1800. If you think you are the victim of inane,

suggestive, misleading, corruptive and confusing advertising today, take a look at the persuasive techniques of yesteryear. The cover is reproduced in its original typography. We have reset the copy in ITC Century to make it more readable, if not more palatable.

On the other hand, wouldn't you gladly turn in your Blue Cross, Blue Shield, Medicare and Major Medical Insurance for a simple bottle of Barker's Liniment, which not only guarantees to cure you and your livestock of nerve and bone disease, rheumatism, sprains, cuts, bruises, ring-bone, spavin, and shoe boil scratch string, but halts sheep rot, besides? At 50¢ for the large economy size, we could afford to put up with the dizzying non-sequitur commercials.



USE BARKER'S NERVE AND BONE LINIMENT

This Celebrated LINIMENT has been popular in the market for a long time, which has established for it a worthy reputation.

A Large Bottle for 25 cts.

THE Great Liniment FOR Man and Beast

HIGHLY RECOMMENDED FOR HUMAN BEINGS

Extra Large Bottle for 50c.

Don't be deceived. There are other Liniments called Nerve and Bone. The Genuine is BARKER'S. Take no other.

CAUTION

The country is full of stuff called Horse and Cattle, Stock Poultry and Condition Powders, and by various other names, made by parties who have no practical knowledge of what medicines should constitute a Horse, Cattle, Stock and Poultry Powder. Barker's Horse, Cattle and Poultry Medicinal Powder is made by reputable manufacturers of medicine, and contains 12 ingredients in its compound. Its medicinal properties are suited to the different diseases animal flesh is heir to.

Be assured for over 30 years is a sufficient guarantee for reliability. **BEWARE** of stock Remedies claimed to contain some ingredients as Barker's and TAKE NO OTHERS.

BARKER'S "KOMIC PICTURE" SOUVENIR

Revised Edition in 4 Parts

We have had such great and persistent demands for our Souvenir Picture Books that we have decided to get them up again. The present edition is in 4 parts, each part containing 50 comic pictures; the best ones that have appeared in BARKER'S ALMANAC since its beginning in 1878.

To insure that our Souvenirs go to those who use our Barker's Remedies we put in each different size of our Remedies pink slips, so that to anyone sending us two of these pink slips, we will send Part 1 of the Souvenir; by sending 4 pink slips, we will send Part 2; for 5 pink slips Part 3, and for 8 pink slips all 4 Parts will be sent. Each part is complete in itself.

In addition we have six beautiful pictures in 10 colors, size 15 x 22, which are well worth framing, three of women and three of children. Send 9 pink slips for one picture or 18 pink slips for two pictures. They are known as sets 1, 2 and 3. Our pink slips in all preparations are the same, no matter as to size. Give your P. O. address when you send.

We would call attention to the reading matter throughout our book; as we feel justified in the same that they are unsurpassed remedies for the purposes for which they are recommended. The farmer can make his own Horse, Cattle and Poultry FOODS MEDICINAL with Barker's Powders, Barker's Nerve and Bone Liniment and Barker's Healing Ointment are of superior quality for external use. See receipt on inside of each preparation. All preparations will be sent by mail prepaid.

BARKER'S REMEDIES for sale at all Druggists, Grocers and General Merchandise Stores.

Make your own Poultry Food Medicinal, by mixing Barker's Special Poultry Remedy with the Feed. See directions on pack of Barker's Remedy. Sold in Regular, Large and Extra Large Packages; also in 25 lb. Pails.

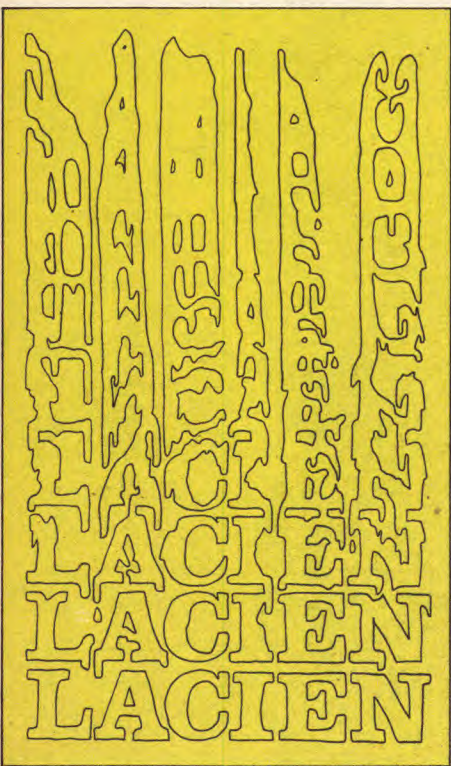
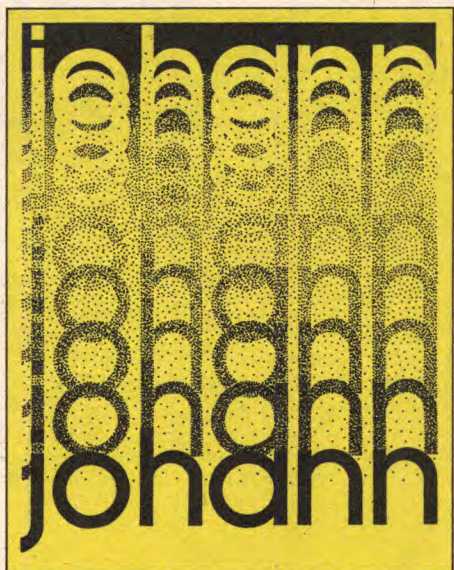
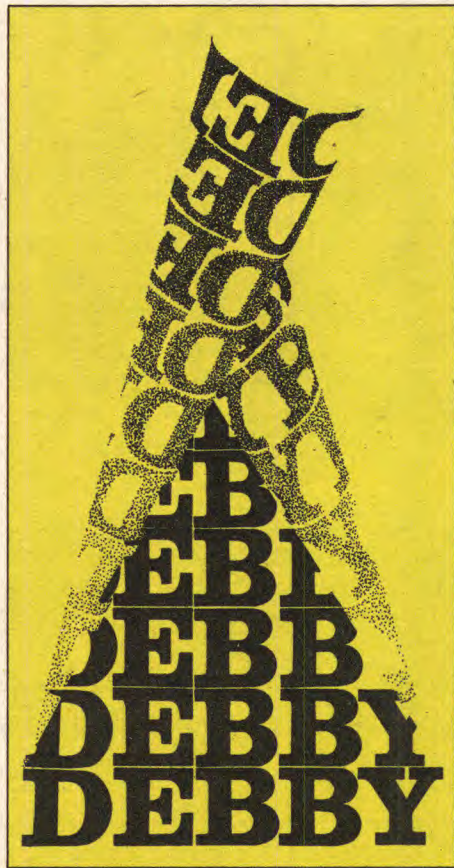


Barker's Gape Remedy for Chickens suffering with this complaint. See directions on package.

The above open countenance man said he always took a trip to the seashore once a year to take his annual bath whether he needed it or not. You may not need a bottle of Barker's Nerve and Bone Liniment to-day, but, by 12 o'clock to-night some accident may occur and the stores all may be closed and you are out of liniment and would give 5 dollars for a bottle. Get a bottle at once. The great pain reliever always ready. It may save you a 25 dollar doctor bill. A large bottle for 25 cents; an extra large one for 50c.

"It seems, prisoner," said Judge Gripp, "that you took fifteen cents from the plaintiff's till. Now, I put it to you seriously, was it worth your while to risk your character for such a trifle?" Prisoner—"Certainly not, your honor; but I did not know that there was not more in the drawer—I took all there was." If there had been 10 cents more it would have been sufficient to buy a big bottle of Barker's Nerve and Bone Liniment, remedy for Rheumatism, Sprains, Cuts, Bruises, Burns, for man and beast.

Metamorphosis

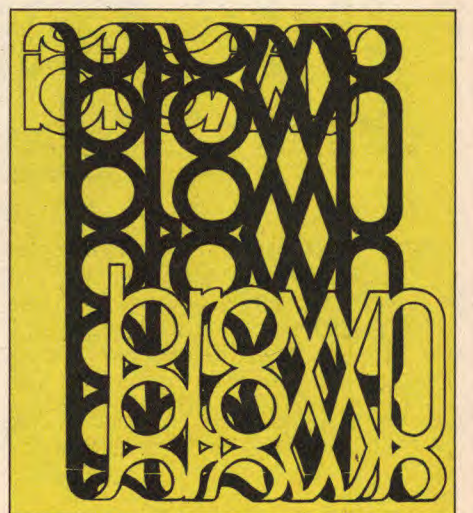
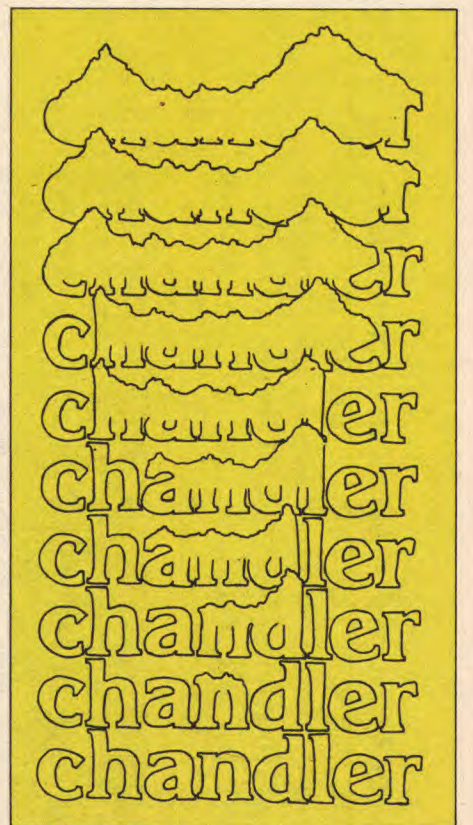
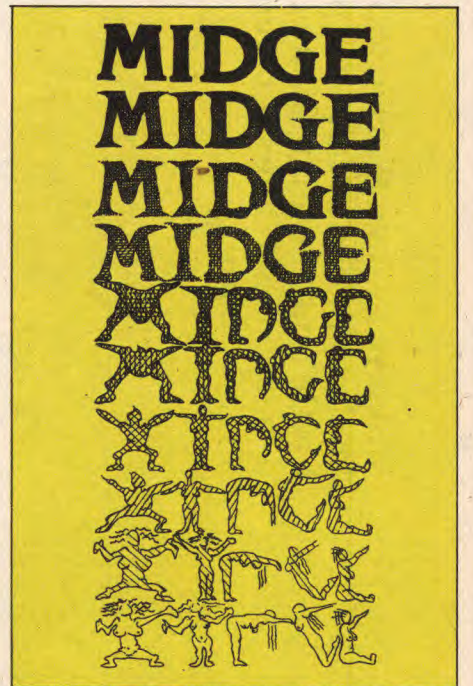
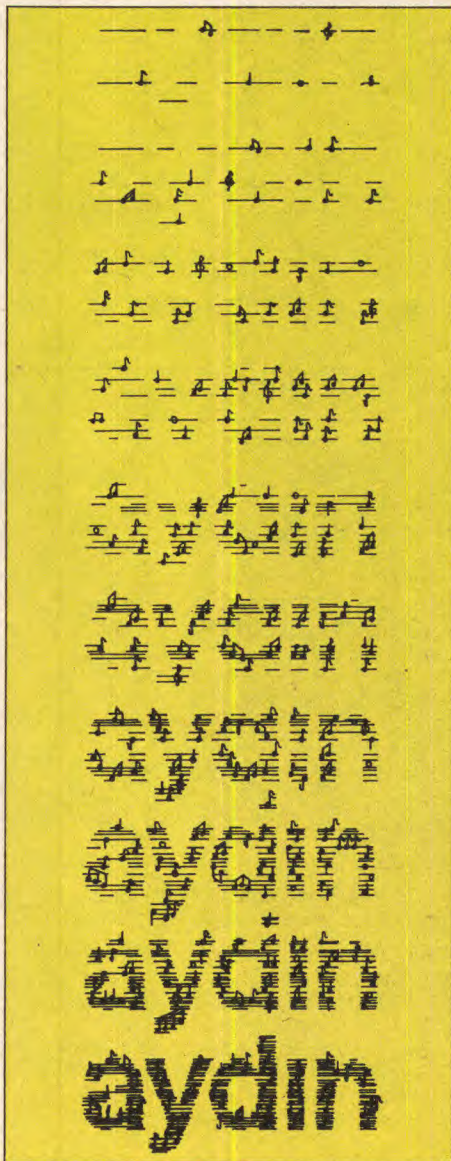
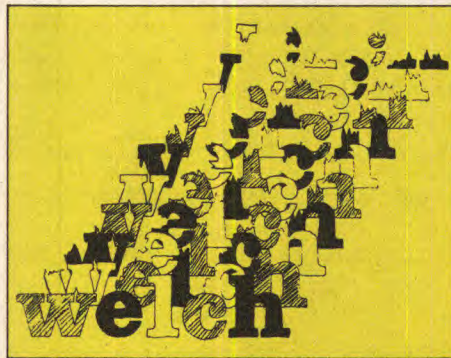


Any student who registers for a design class with instructor Jon Ashmann must be prepared to change his name ten times.

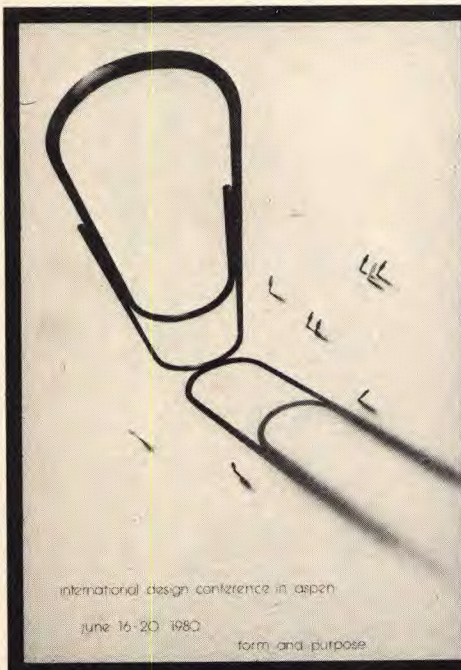
Starting with their first or last name, the students must explore 10 transitional repeats, with a gradual and consistent change in each one, until, in the final stage, the name has been completely metamorphosed into an entirely new image.

Mr. Ashmann invented the assignment to show students how to tap the obvious for sources of creative ideas, to stretch their imaginations, to teach the basic esthetics of typography and to subject them to the discipline of professional work. In the final project craftsmanship counts as high as the creativity.

The work shown here was produced by students at The School of The Art Institute of Chicago and The Illinois Institute of Technology, Institute of Design, Chicago.



SKILLS FOR HIRE*



ASPEN COMPETITION: IMPRESSIVE SHOWING OF STUDENT TALENT

NEW YORK—Early in 1980, the more than 5,000 art students attending The Design Schools were given an unusual opportunity. In a competition sponsored by the schools, they were invited to create a poster based on the theme of the 1980 International Design Conference in Aspen—"Form and Purpose." More than 1,500 students at the six schools entered posters in the competition, which some instructors assigned as a class project. After an initial screening, each school selected 30 entries for the final judging on the conference grounds in Aspen, Colorado.

The Aspen contest was an example of The Design Schools concept at work: six professional art schools operating in separate cities with separate administrations, but unified principles, goals and standards.

Currently, the 160 finalist posters are being exhibited a month at a time at each of The Design Schools. The rich collection of design solutions provides students with inspiration, and places on public display an unusual showing of student art.

First Prize went to Mark Dowman, a third-quarter Advertising Design student at the Art Institute of Houston. Mark, who has a year and a half of school remaining, says he has always been interested in motion picture special effects. "But every time I learn something new in class, all my old ideas change. Even this poster—I never thought about it as a winning design. I just wanted to do the best I could on the assignment."

Second Prize winner Barbara Kornfeld is a sixth-quarter Advertising Design student at the Colorado Institute of Art. An artist who's strong in both concept and craft, Barbara goes to school full time and works 30 hours per week, too. "I've always loved wildlife illustration," she says, and has thought about working for publications such as *Audubon*. "But my dream is to start a design agency for environmental groups."

Third Prize was won by Alton Adams III, who is in his eighth and final quarter in Ad Design at the Art Institute of Fort Lauderdale. "I hope to get involved with an agency where I'll learn a lot," Alton explains, "and I wouldn't mind relocating to do it." Like many graduates of The Design Schools, Alton is mobile. He's also versatile. This year, he taught graphics in the Institute's teen-age summer program.

Judges (shown here) included members of the International Design Conference board. They reviewed the colorful 160-poster display in Aspen.



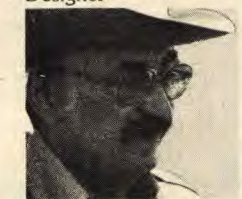
Lou Dorfman
CBS Creative Director



Cipe Pineles Burtin
Designer



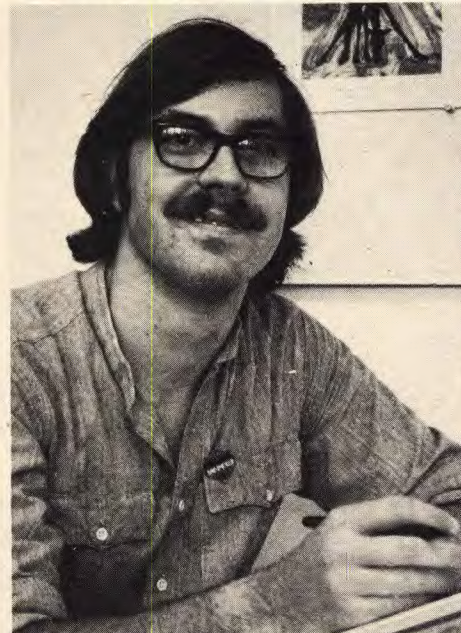
Ivan Chermayeff
Designer



Saul Bass
Designer/Film Maker



Henry Wolf
Designer/Photographer



Graduates of The Design Schools have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multimedia, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

*The Design Schools

- Art Institute of Atlanta
- Art Institute of Fort Lauderdale
- Art Institute of Houston
- Art Institute of Philadelphia
- Art Institute of Pittsburgh
- Colorado Institute of Art

A series of programs and seminars featuring noted designers, artists and film makers will be given at intervals in key American cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

Edward A. Hamilton, Design Director
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue
New York, N.Y. 10166

13

- I would like to know more about The Design Schools graduates.
- I don't have immediate need, but please keep me advised.
- Include me on your invitation list for seminars and programs.

Name _____ Position _____

Company _____ Phone (____) _____

Address _____ City _____ State _____ Zip _____

Skills of special interest to me _____

You don't want your jobs to be any less than the very best. We feel the same way.

That's why we tell you not to compromise when it comes to type.

Don't settle for Chelmsford Medium when what you really want is Chelmsford Demi Bold.

Don't settle for 60 point when what you really want is 60½ point.

Don't settle for 45 pica line length when you really want 70 picas.

To make sure you don't have to settle for less, we've put together a combination of type styles and typesetters that give you exactly what you want: great type.

First, take a look at our library. Chances are, we have the exact type you need. Because we make over 500 type styles, including most ITC faces. And we're continually making more.

For instance, we just added 16 ITC Century faces to our ITC selection. (You can see one example in the center column of this ad.) So now you can get the complete set of faces in the ITC Century family.

All of our type is great looking, too. Each and every character prints with perfect clarity and sharpness in our full range of sizes, from 5½ point to 74 point. And to make your typesetting easy, we put four different faces with a total of 448 characters on every type disc.

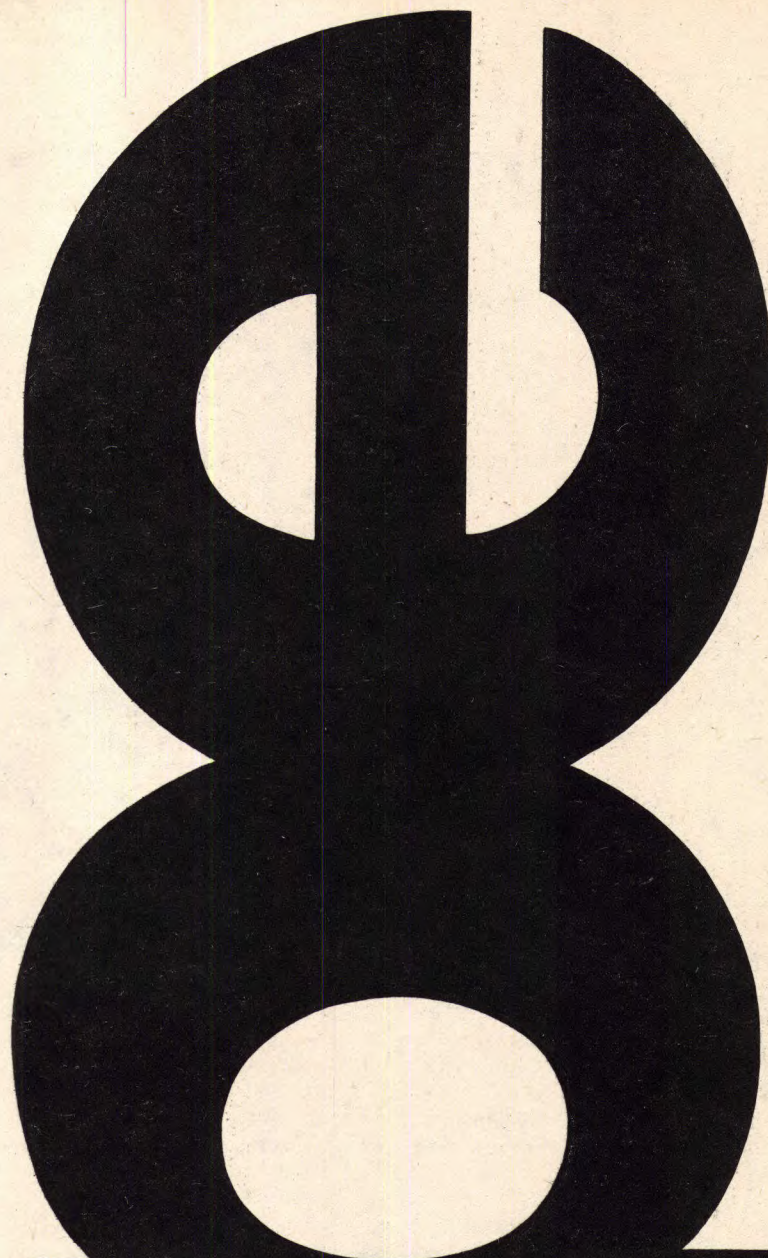
Want great type?

We have more than 1,000 different standard type discs on hand. But, if you need a combination of styles that isn't already available, tell us and we'll make it up for you.

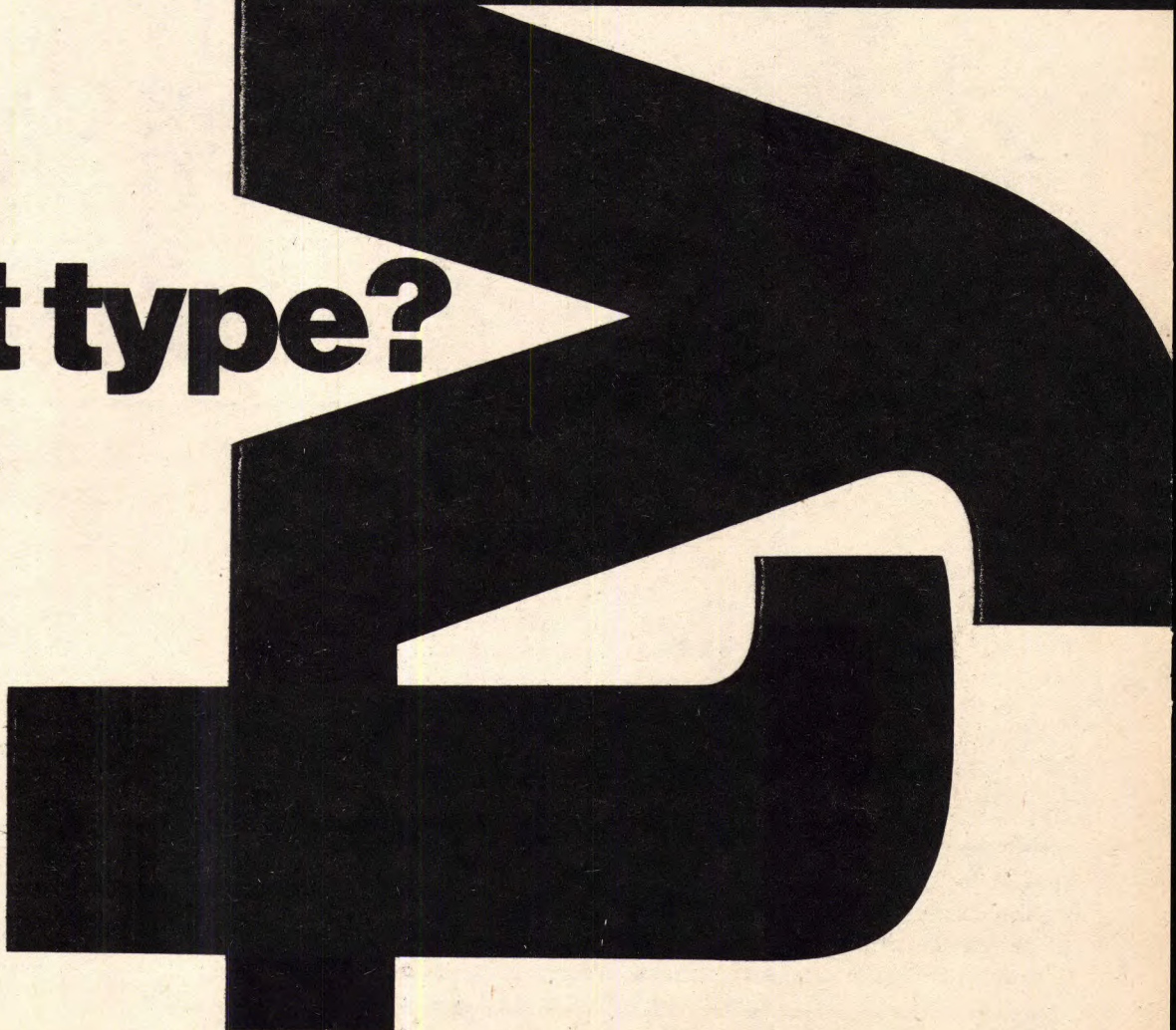
We also have pi discs with just about every special character and symbol you can think of. From fancy borders to horoscope signs.

And we'll make sure you get your type discs when you need them. Our Type Express service guarantees that your order for any of our standard type discs will be out our door within eight business hours. (U.S. only.) We'll even send it by air express if that's what you want.

Next, take a look at our typesetters. They give you more type than most phototypesetters in our price range can.



abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890&\$%
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AM Varsityper
the Informationists.

Here's one of our newest ITC typefaces,
ITC Century Bold.
Now you can have 16 ITC typefaces
in the ITC Century family.

For example, with our Comp/Edit system, you get 16 styles on-line. And you can set them in 138 sizes, from 5½ to 74 point, in 1/2 point increments.

That's a combination of 2,208 different fonts, all available at the push of a button. And you can mix all the styles and sizes you need within a single line.

The Comp/Edit system also has a 70 pica line length and 16 inch automatic reverse leading. So you can do most of your big jobs without any paste-up.

So, why compromise when you don't have to?

Return the coupon today and we'll send you a copy of our "type one-liner," showing all the faces currently available.

If you really want great type in a hurry, call toll-free (800)631-8134, except in Alaska and Hawaii. From New Jersey (201)887-8000, extension 666.

Or write AM Varsityper, Dept. F-1, 11 Mount Pleasant Avenue, East Hanover, NJ 07936.

In Europe: AM International Information Services Ltd., Varsityper Division, 44 Church Street, Luton Beds, England. Call 44-582-416837.

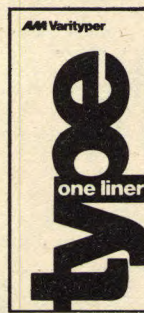
Comp/Set, AM and Varsityper are registered trademarks and Comp/Edit, The Informationists and Type Express are trademarks of AM International, Inc. ©1980 AM International, Inc.

Give us a shout.

**Yes, I want
great type.**

- Send me a copy of the "Type one-liner."
- Send me information on your phototypesetting systems.

F-1



Name _____

Company _____

Address _____

City, State _____ Zip _____

Phone () _____

Amazing Introductory Offer on New Letra5TM Designer Cabinets

Here's a lettering cabinet that looks like it belongs in a design studio. It's the new Letra5 Cabinet — a clean European design that offers function as well as appearance.

Each cabinet has 5 drawers of high impact plastic wrapped in a molded plastic frame. The drawers slide smoothly on side rails — a double-groove on each drawer front provides a convenient finger-hold.

Available in 4 colors — Red, Blue, Green or Yellow — the cabinets can hold up to 200 sheets. They measure a compact 6" x 12" x 17" and can be stacked up to 6 units high.

This offer is available at all participating Letraset Dealers. It expires January 30, 1981. Regular retail value of cabinet is \$42.50.

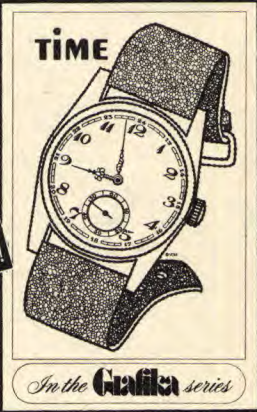
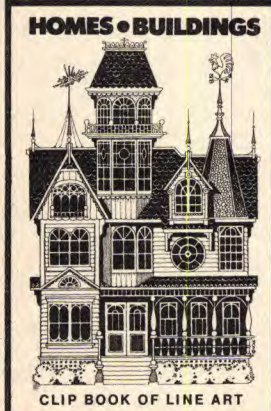
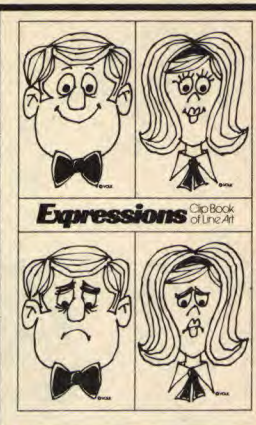
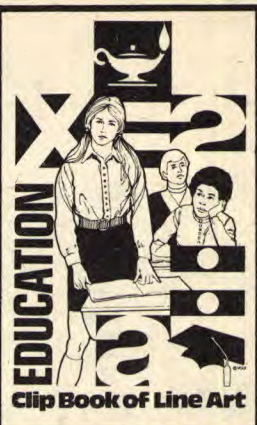
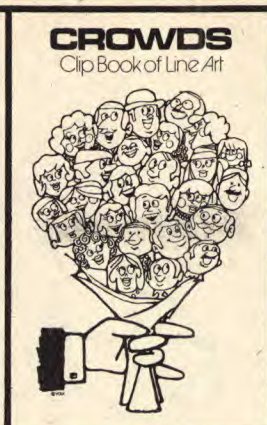
Letra5 Cabinet **FREE** with a one-time purchase of 24 Instant Lettering sheets.

Letra5 Cabinet for **\$12.00** with a one-time purchase of 12 Instant Lettering sheets.

Letraset

Letraset USA
40 Eisenhower Drive
Paramus, N.J. 07652

© Letraset USA Inc., 1980



35 'CLIP BOOKS' \$49.95
FINAL CLEARANCE! ALL 1974 LIBRARIES SAVE MORE THAN HALF

Last call for the last of the 1974 "Clip Books of Line Art" — the remaining 35 books of the original 48. Plus a few miniature indexes showing the art in half size. A bargain collection of all 18 books shown, plus *Ad Props, Homemaker, Zanies, etc.* (Too many to reproduce all.) A grand total of 35 all different books — hundreds and hundreds of handsome illustrations — at an incredible \$1.40 per book.

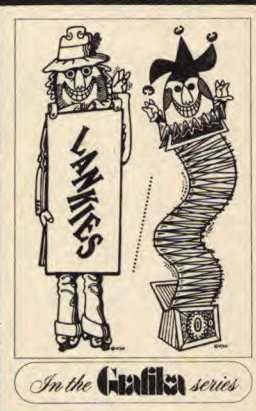
Buffeted by inflation and recession? There's instant relief in the time and money-

saving "Clip Books!" Volk's quality ready-to-use art has been beating budgets for ad agencies and advertisers worldwide since 1952.

Great line art crams each of the 340 pages, each lithographed on one side of glossy "Kromekote" reproduction stock in size 5 x 8 inches. More than 600 different illustrations — a \$105 value. Satisfaction guaranteed. *Supply is very limited so please order immediately! Important: none of these books are sold individually!*

SOLD ONLY DIRECT BY MAIL NOT AVAILABLE IN STORES

LIMITED SUPPLY * ORDER NOW

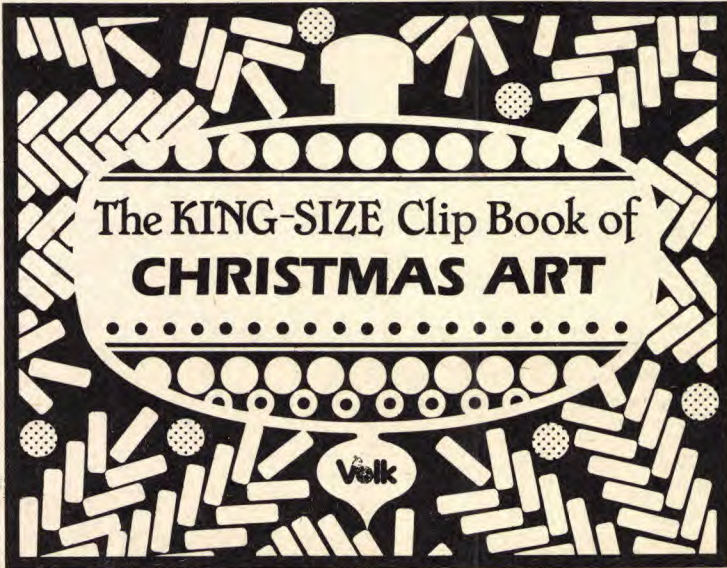


175 HANDSOME CHRISTMAS ILLUSTRATIONS & DESIGNS

\$29.95

A big, hard-working "Clip Book of Line Art" loaded with possibly all the Christmas art you'll need for years to come. All ready for a simple line negative — no hard-to-handle halftones. A great time and money-saver with its 36 one-side pages impeccably lithographed on glossy "Kromekote" reproduction stock, in size 8-1/2 x 11 inches. Complete with alphabetical index.

Santa Claus: entering chimney, out of fireplace, kids on lap, in workshop, driving reindeer, carrying sack of toys, shouting, pointing, etc. Shoppers, gift wrappers, tree trimmers, under mistletoe, Christmas morning. Carolers and numerous religious pieces: angels, doves, trees, stockings, wreaths, holly, poinsettias, toys, gift packages, ornaments. All yours with a money-back guarantee.



Volk **CLIP THIS COUPON AND SAVE** **CLIP ART**

Box 72L, Pleasantville, N.J. 08232

Please rush the "Clip Book's" checked below. Our covering purchase order is enclosed. Charge to our active, established account and invoice us at rates below plus shipping charges.

Our check is enclosed — you absorb UPS charges. (Outside USA: payment with order in U.S. funds. In N.J. include 5% sales tax.)

SALE! 1974 LIBRARY \$49.95

KING-SIZE CHRISTMAS \$29.95

Firm Name _____

Authorized by _____

Street Address Please for UPS _____

City, State, Zip Code _____

Anschriftenänderung/Wohnsitzänderung eines Versorgungsempfängers

Form for address change with fields for name, address, and date.

Form for address change with fields for name, address, and date.

Form for address change with fields for name, address, and date.

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St. ULRICH 1236 m
Südgebirge bis 2518 m. Ein hübsches Städtchen
mit Geschäften und Cafés. In nur 5 Min.
Südgebirge bis 2518 m.

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Table with columns for frequency, power, and other technical specifications.

Table with columns for frequency, power, and other technical specifications.

Table with columns for frequency, power, and other technical specifications.

Table with columns for frequency, power, and other technical specifications.

Form for technical specifications with various fields.

Form for technical specifications with various fields.

Form for technical specifications with various fields.

Form for technical specifications with various fields.

Form for technical specifications with various fields.

Table with columns for frequency, power, and other technical specifications.

Table with columns for frequency, power, and other technical specifications.

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Table with columns for frequency, power, and other technical specifications.

Table with columns for frequency, power, and other technical specifications.

Folkstone advertisement with text and a table of products.

Advertisement for a party menu with text and a table of menu items.

AMERICANA HOTEL advertisement for a convention in New York City.

the Linotype®

When the Model 1 Linotype was introduced in 1896, Grover Cleveland was President of the United States; Cuba, Puerto Rico and the Philippines were possessions of Spain; Victoria was Queen of England; Wilhelm Roentgen was making headlines with his "X Strahlen" or X ray; and sagacious men smiled indulgently at the prophets who spoke of cruising under the surface of the sea or flying through the air.

The news that Dewey had destroyed the Spanish fleet in Manila Bay was set by a Model 1 Linotype. Depending on the stamina of the operator, type could be set at a rate of 2 to 3 lines a minute! There was one typeface "on line" and a complete font of approximately 1200 to 1500 matrices cost over \$1,000.

So. Here we are, cruising under the sea and flying through the air. Current events haven't really changed in less time. (you remember Grover's brother, Billy?) we are able to set more lines in less time, (about 800 lines per minute on the High Speed digital Linotron 202) using fonts that cost a lot less, (around \$70.00 per typeface) but the real significance of the technological advance is that we are able to communicate with an abundance of **n e w s** faces: **the Linotype® n e w s** (the Linotype® n e w s 202)

Diotima^{at 72 pt} S !

n e Italic

Diotima Italic at 72 pt

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health.

Diotima Italic

ABCDEFGHI
JKLMNOPQRST
UVWXYZ

Diotima Italic

abcdefghijklm
nopqrstuvwxyz
1234567890



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Each quarter
**Mergenthaler
Linotype
Stempel
Haas**

release an abundance of **n e w s** type-faces for both our photocomp and digital equipment. Approximately ten text faces, ten display faces and, of course, all the new ITC faces are premiered on these pages as our "**Linotype® n e w s**".

This issue, we are especially proud to introduce **Diotima**, designed for Stempel in 1954 by Gudrun Zapf-von Hesse. One of the great calligraphic typefaces of all time, the disciplined elegance of Diotima has been available in handset metal for twenty-five years. Linotype alone brings you the work of both Zapfs, Gudrun and of course, her husband, Hermann.

We are into something **n e w s**.

Diotima at 24 pt
ABCDEFGHI
JKLMNOPQRST
UVWXYZ

Diotima at 24 pt
abcdefg
hijklmnopqrst
uvwxyz 1234567890

Diotima Italic at 36 pt
abc
defghijklm
nopqrstuv
wxyz
1 2 3 4 5 6
Diotima

EXHIBITION
OF PAINTINGS
By
EDWIN MORRIS



Monday, January 9th
to Saturday, January 28th
inclusive

At the
PEMBROKE GALLERIES
ARLINGTON AVENUE, AT 60TH STREET
NEW YORK CITY

Diotima at 36 pt
ABC
DEFGHI
JKLMNOPQ
STUVW
XYZ

Diotima at 7 pt

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the observance of a few common-sense rules will aid in maintaining it. Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical

**Mergenthaler
Linotype
Stempel
Haas**

the Linotype®

This quarterly selection of the **Linotype® news** includes:

- ITC Century Light Condensed
- ITC Century Light Condensed Italic
- ITC Century Book Condensed
- ITC Century Book Condensed Italic
- ITC Century Bold Condensed
- ITC Century Bold Condensed Italic
- ITC Century Ultra Condensed
- ITC Century Ultra Condensed Italic

n e w s !

- Diotima
- Diotima Italic
- Worcester Round
- Worcester Round Italic
- Worcester Round Medium
- Worcester Round Bold

Worcester
Round
Outline

Seagull Light

ABCDEFGHI
abcdefghijklm
nopqrstuvwxyz

The display portion of our **news** includes:

- Seagull Light
- Seagull Medium
- Seagull Bold
- Seagull Black

Visa
Relief

- Americana Outline
- Britannic
- Britannic Bold
- Britannic Bold Italic
- Worcester Round Outline



**Mergenthaler
Linotype
Stempel
Haas**

Use our **news**.

**Britannic
Britannic
Bold
Britannic
Bold Italic**

**Americana
Outline**

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Worcester Round

Worcester is a Fonts revival of a 19th-century English typeface. This new version has been extremely popular in Great Britain and has been used by a vast cross section of advertisers. Users look upon Worcester as a friendly typeface that gets across their message clearly in an effective, yet unobtrusive manner. Adrian Williams' London-based typeface manufacturing company, Fonts, is a force to be reckoned with in English advertising typography.

Worcester Round Italic
ABCDEFGHI

Worcester Round Outline
ABCDEFGHI

Worcester Round Bold
ABCDEFGHI

Britannic Bold
ABCDEFGHI

Americana Outline
abcdefghijklm
nopqrstuvwxyz

Seagull Medium
abcdefghijklm
nopqrstuvwxyz

b c
a

Americana Outline



Visa

RELIEF

Visa

ABCDEFGHI
abcdefghijklm
nopqrstuvwxyz

Seagull Bold

ABCDEFGHI
abcdefghijklm
nopqrstuvwxyz

to get your own sample of our latest typefaces, complete the form on the following page

Worcester Round Outline

abcd
efghijklm
nopqrst

Use our news.

ITC Century Ultra Condensed
ABC
abcdefghijklmnopqrs
tuvwxyz

Ultra
Condensed
Italic

Book Condensed
Bold Condensed

Bold
Condensed
Italic

Mergenthaler Linotype Company will continue to show you all the beautiful, forthright, elegant, powerful "tones of voice" you speak with when you specify Linotype equipment. These faces are available throughout the world from all the typographers subscribing to Mergenthaler's **Linotype® n e w s** program.

Look for **the Linotype® n e w s** for a full range of type expression on all our typesetting equipment.

n e w s ! the Linotype®

ITC Century
Condensed
series

Book Condensed Italic

Form

For more information, please call toll free 800-645-5764, in New York toll free 800-852-5288, and talk to our Typographic Sales Reps.

They've got **the Linotype® n e w s !**

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201 Old Country Road
Melville, New York 11747

name _____

company/title _____

address _____

city/state _____

zip _____

Light Condensed
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmnopqrstvwxyz

Light Condensed *Italic*
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmnopqrstvwxyz

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U&C 9/80

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Gale Wilhelms
Art Director
WCKT-TV
Miami



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 - Tell me about your low-cost rental plan.
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Company _____

Address _____

City _____ State _____ Zip _____

Phone _____





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EVERY
DESCRIPTION



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How to pick a face out of the crowd.

Choosing typefaces, typographers and everything in between can become **&** a mixed up maze for creative advertising people.

For over **W** 60 years, ATA typographers have been handling problems like these in a way that sets us apart from **U** everyone else. We specialize in servicing advertising **U** people, which helps us understand your kind of think-**U** ing and your special needs.

Typographers who are members of the ATA are craftsmen, **R** not just people who run machines. And even though we **R**'re always out in front with every **a** bit of new tech-**R** nology, we know that in the end, **a** great advertising is created by quality people **a** working together.

It's not easy to become **e** a member of the ATA, because our standards **e** are high. In fact, out of all the typographers around, **e** only 55 are currently members.

So when **h** you need someone to make what you're thinking look **h** good, give us a call.

We're one set ahead of the crowd. **A** Advertising Inc., 461 Eighth Ave., New York, N.Y. 10001. Walter A. Dew, Jr., Exec. Secretary.

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TheATA
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THE PEOPLE WHO SET TYPE

THE ALPHATYPE CRS TYPE MASTERS GUILD — a group truly concerned about providing you with the finest typographic quality.

To back their commitment, they use the Alphatype CRS... the digital phototypesetter with resolution of 5,300 lines to the inch for razor-sharp characters. Unprecedented control over letterspacing and kerning in 1/8 unit increments. And size for size type design for the highest quality in terms of letterform and maximum legibility. All of which gives them virtually unlimited



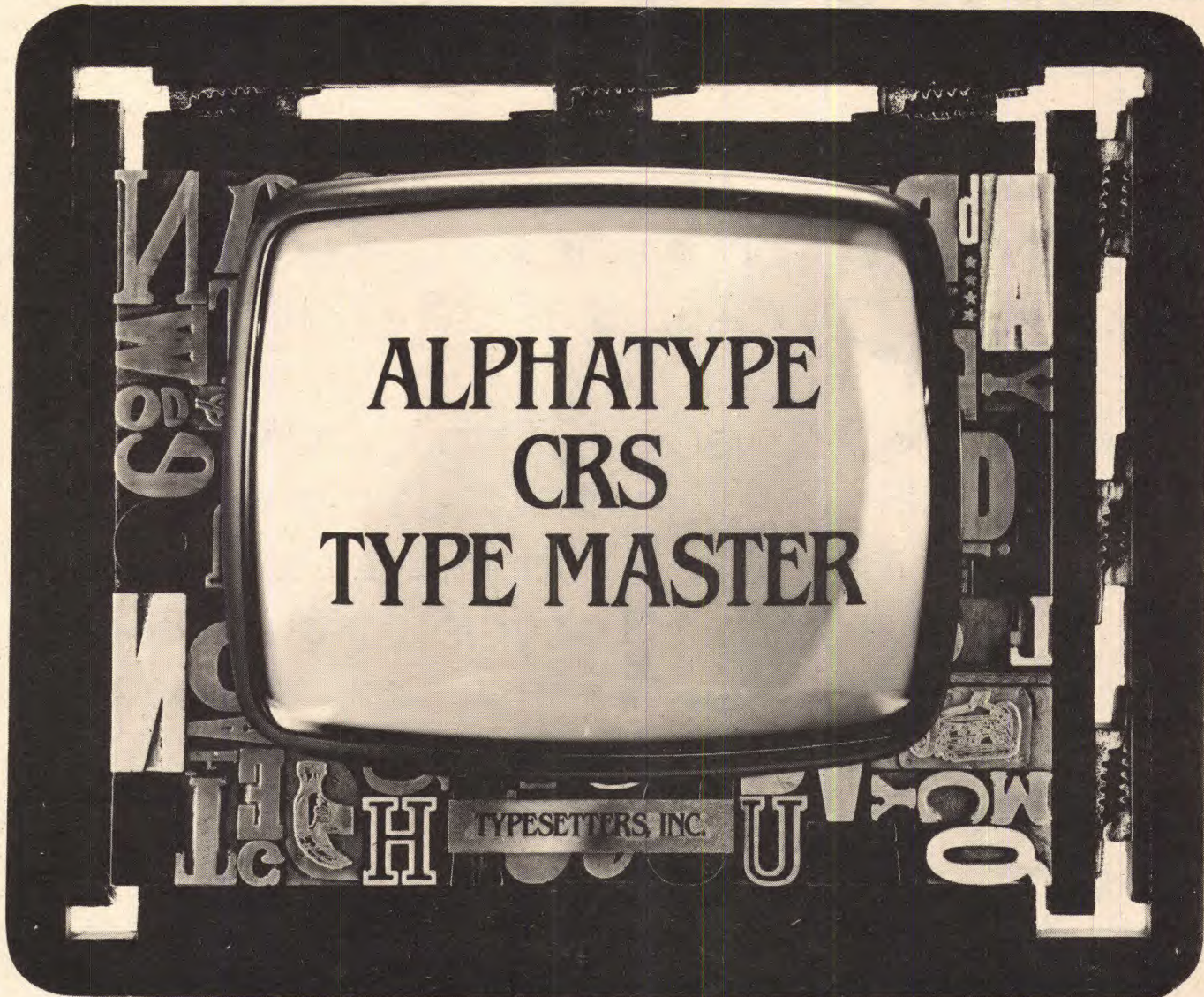
flexibility to aesthetically solve any typographic challenge.

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Rapid Typographers
San Francisco (415) 982-6071
Repro Typographers
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Los Angeles (213) 382-8244
TypoGraphic Innovations
Beverly Hills (213) 657-6030

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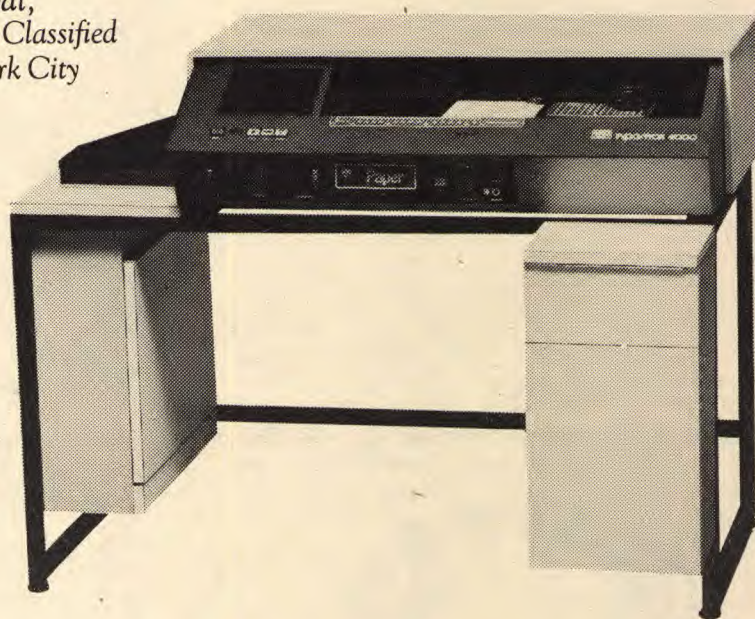
"Our art studio uses hundreds of display words every month for presentations, layouts and mechanicals. We need quality type. We need it fast. And we don't want it to cost a fortune.

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"Another nice thing about our Typositor 4000—the quality is so high that we actually offer a headline typographic service to ad agencies, advertisers and other art studios."

Don Shankoff
Principal,
Artists' Classified
New York City



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Company _____

Address _____

City _____ State _____ Zip _____

Phone _____

U&lc 9/80

HERMANN ZAPF DESIGNS DIGISET

Marconi & Edison: Digital Types for Electric Communication

Marconi ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890?

Marconi *Italic* ABCDEFGHIJKLMNOPQRS
abcdefghijklmnopqrstuvwxyz1234567890?!

Marconi **Bold** ABCDEFGHIJKLMNOPQR
abcdefghijklmnopqrstuvwxyz123456789

Marconi **Bold Italic** ABCDEFGHIJKLM
abcdefghijklmnopqrstuvwxyz12345678



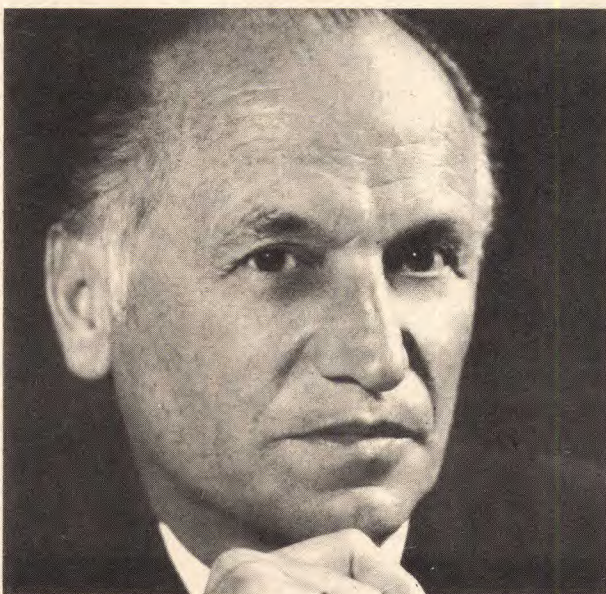
In Digiset Marconi, Hermann Zapf captures the elegance, symmetry, and brilliance of the classical Modern cuts of Bodoni, Didot, & Walbaum.

Perfectly suited to contemporary trends in text and display, Marconi has the large x-height, open counters, and strong detailing necessary for maximum clarity in today's graphic technology.

In designing Marconi for Digiset, Zapf drew directly for the digital grid, to achieve complete mastery over every aspect of the letterforms.

Point by point, letter by letter, line by line, Marconi has been exhaustively tested and corrected by the world's most renowned type artist, for Digiset, the world's most experienced manufacturer of digital types.

Named in honor of Guglielmo Marconi, Nobel prizewinning pioneer of radio telegraphy, Digiset Marconi in Roman, *Italic*, **Bold**, & **Bold Italic** is today's pioneer in electric communication.



"Since childhood, I have had a special liking for electrical engineering. Everything connected with this caught my eye. For years I have studied and analyzed an alphabet to be based on pure logical concept completely under digital control."

—Hermann Zapf, *About Alphabets*.

Digiset Edison is the culmination of Zapf's intensive study of digital typography and his experience in designing contemporary types.

To outstanding legibility and sturdiness for the toughest typographic tasks, Edison adds calligraphic warmth and verve for exciting display. Edison in the newspapers! Edison on the screen! Edison on the signs of the times! From Hermann Zapf and Digiset.

Named in honor of electrical wizard, Thomas Alva Edison, Digiset Edison in Roman, *Italic*, **Bold**, & **Bold Italic** is as versatile and electrifying as its brilliant namesake.



Edison ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz12345678

Edison *Italic* ABCDEFGHIJKLMNOPQRST
abcdefghijklmnopqrstuvwxyz1234567890

Edison **Bold** ABCDEFGHIJKLMNOPQR
abcdefghijklmnopqrstuvwxyz1234567

Edison **Bold Italic** ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz12345678

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FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

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Arrow

For People Who Need Four Hands

Arrow

We can create all types of visuals from art, photographs, type, or just about any source material you may have. We can do things like convert your black-and-white material into color and combine type with art, photos, and three-dimensional objects.

Our advanced techniques give predictable, professional results so that your slide program will have visual excitement, clarity, and good graphic quality. Call us in for a meeting to review your manuscript and requirements.

Slides aren't the only things we can do. Take advantage of our total typographic service for advertising, promotion, packaging, and publishing including national ads, catalogs, price lists, annual reports, manuals, labels, and other collateral material.

Arrow

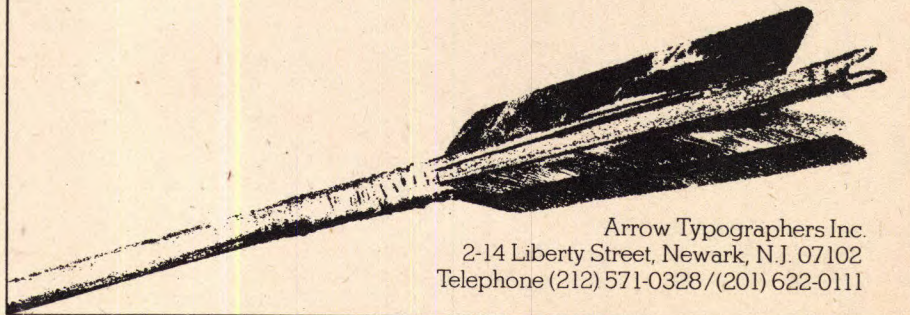
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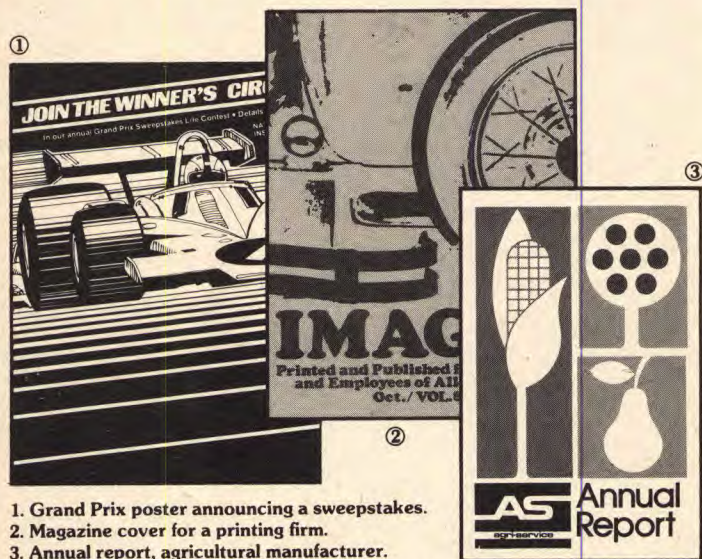
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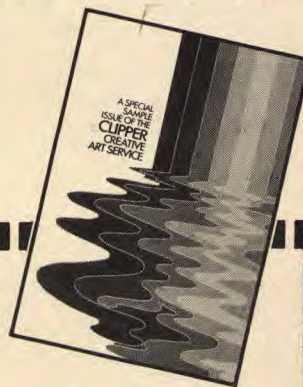
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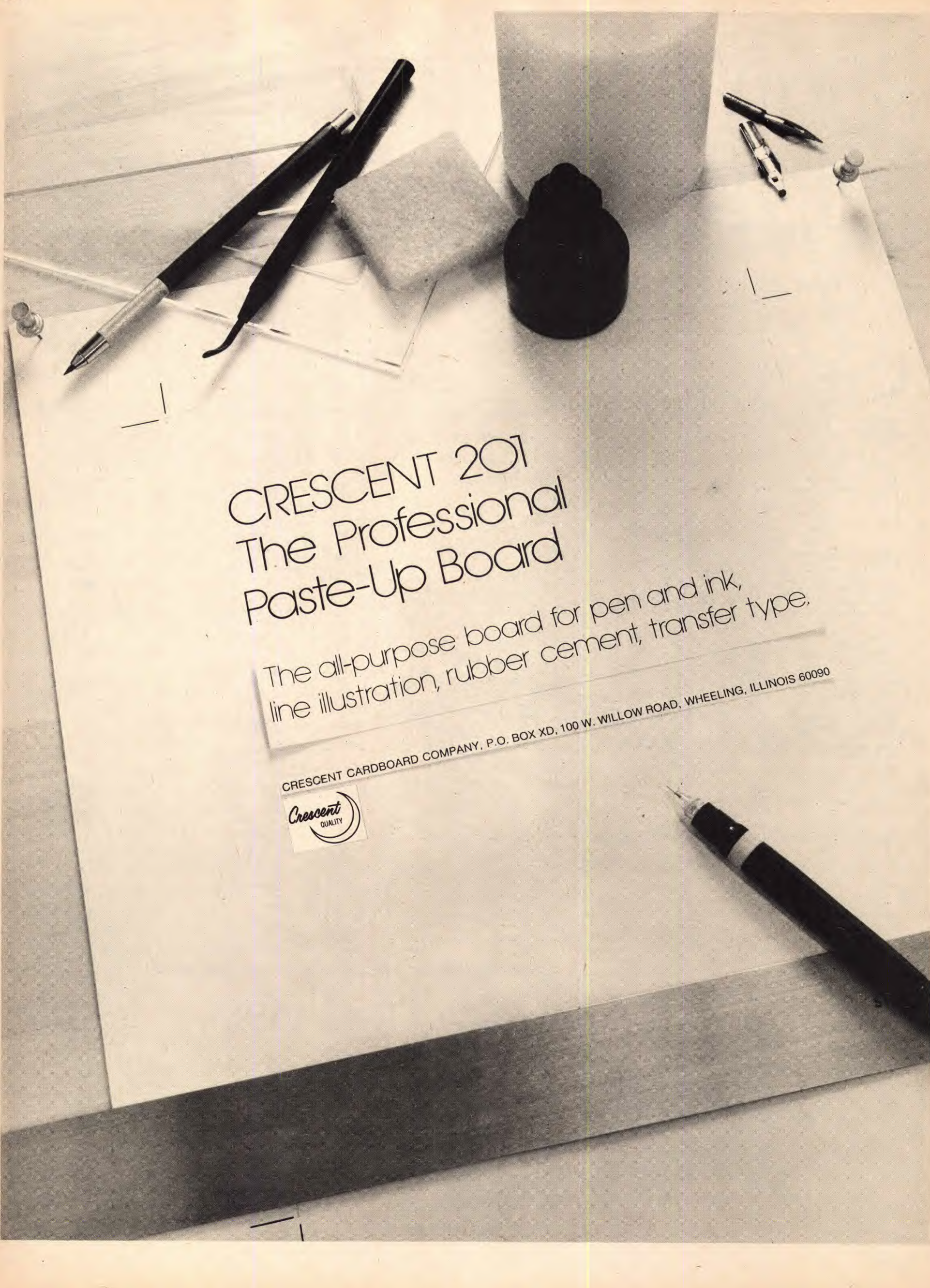
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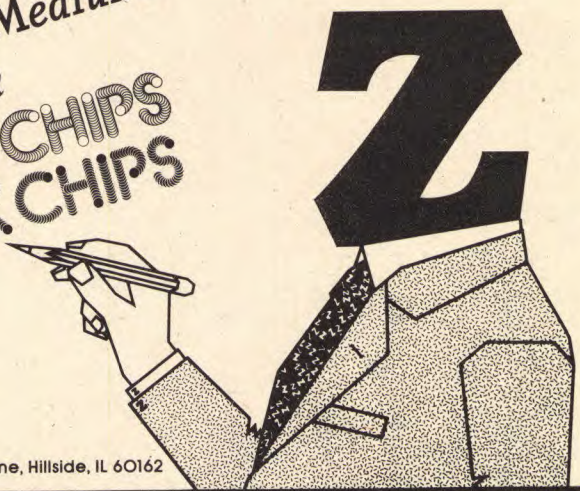
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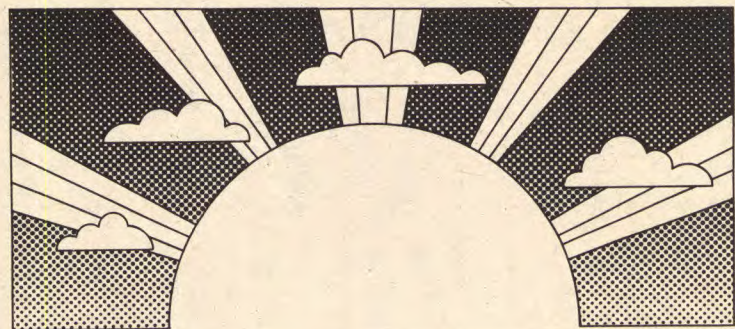
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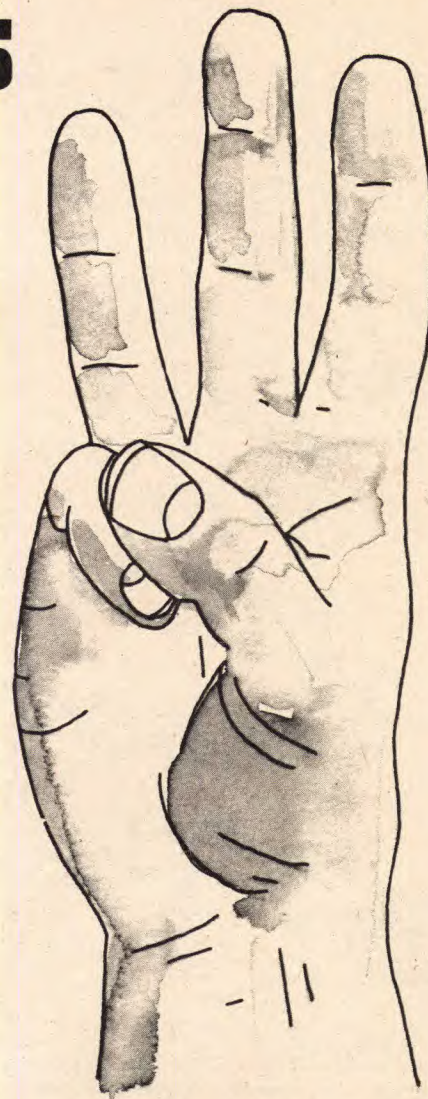
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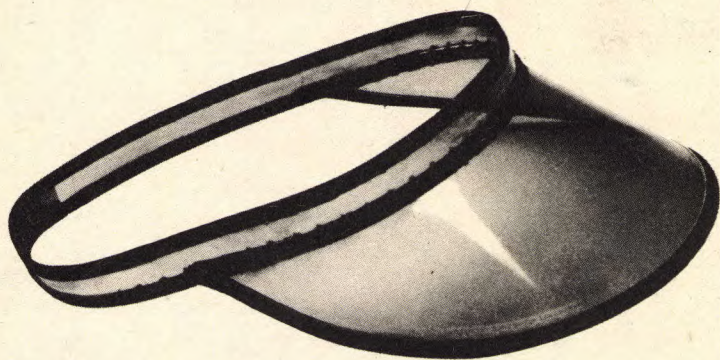
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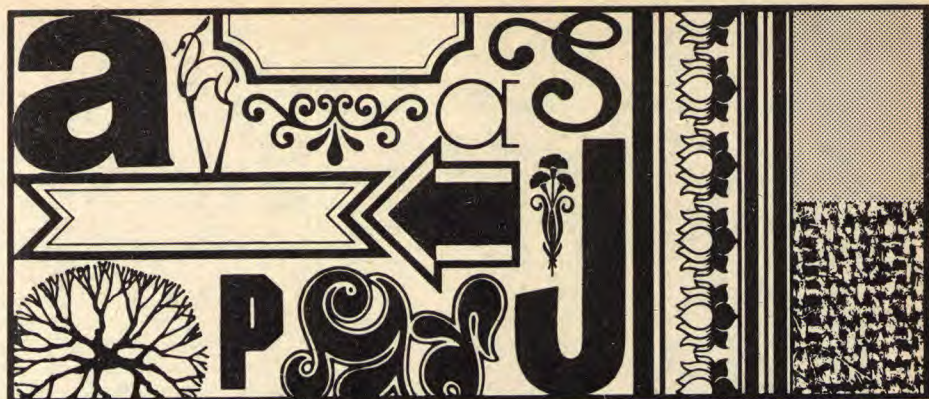
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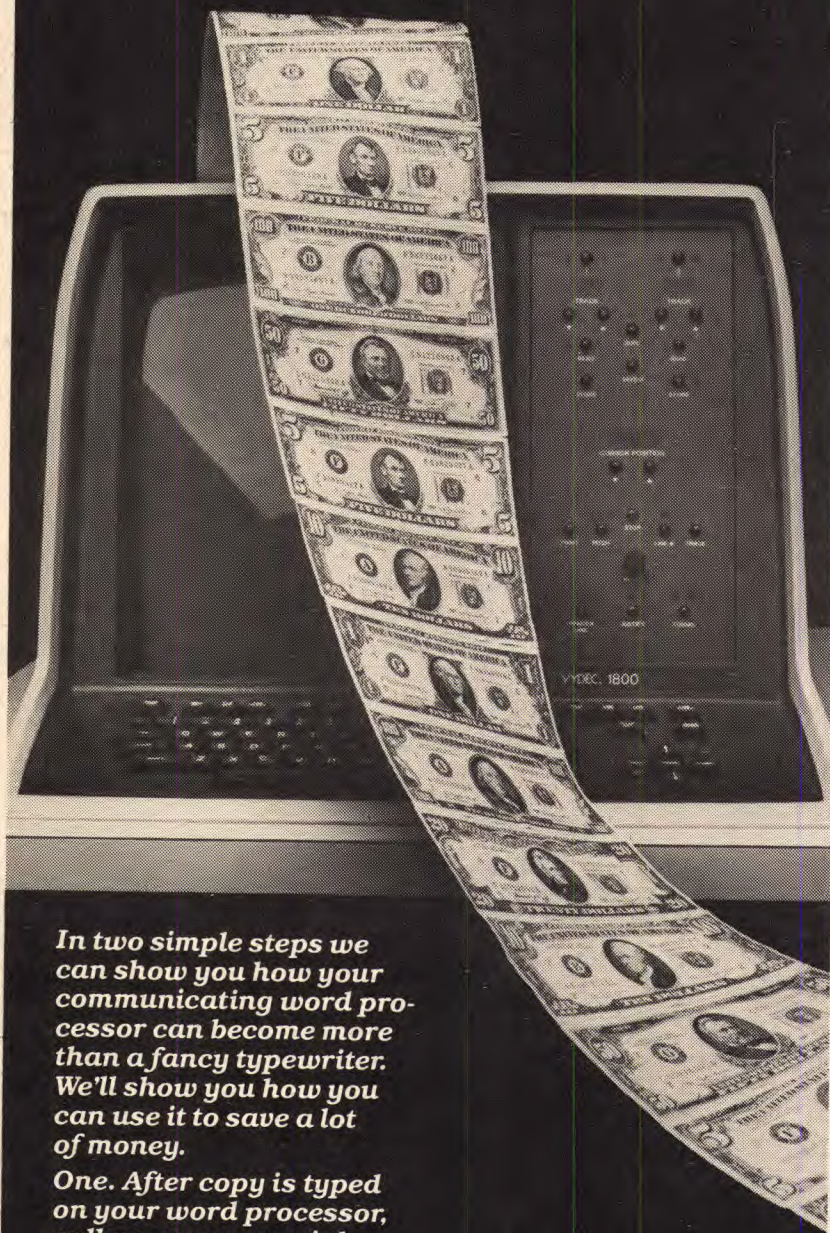
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VISIONS UPDATE

by Edward M. Gottschall

TYPESETTING

Another forward step in the direction of integrating word processing and typesetting and of linking terminals and systems via telecommunications has been taken by AM Vartyper Division of AM International, Inc.

AM's **Comp/Set™** and **Comp/Edit™** phototypesetting systems and the **Comp/Set 4800** area composition terminal, via a telecommunications interface, can now communicate two-way over ordinary telephone lines from remote sites. In addition to linking the AM Vartyper devices, the telecommunications option interfaces to the majority of word processors and computers. Of course, this also converts the AM **Jacquard 425** word processor into an input station for the typesetting operation. AM has also introduced a new off-line terminal for the **Comp/Edit** system, the higher-speed (50-70 lpm) **Comp/Edit 5810**. Also new from AM are an automatic kerning program, **Comp/Set** for Arabic, the AM Vartyper **325** OCR scanner for input to the **Comp/Edit** or **Comp/Set** or word processing systems, and a line printer interface for the **Comp/Edit**.

The GE **Terminet 200** is an impact printer which can be run on-line or via telecommunications and which prints at 200 cps.

Market studies indicate that sales of photocomposition equipment and supplies will more than double over the next five years. CSI (Creative Strategies International) reports that the present market shares—commercial 40 percent, newspapers 33 percent, and in-plant 25 percent—will shift by 1984, making the office/in-plant area the biggest market segment. During this period much technological progress is expected in word processing/typesetting interface. Itek now offers its **Quadritek** with a dry-silver output option, which it claims produces "state-of-the-art quality." This eliminates chemical processing, provides for daylight loading, and yields output ready for paste-up. The **Dritek** unit is portable and can serve several Itek typesetters.

Tints can be typeset on the **Linotronic**. The 10-30 percent tints can be set along with text and rules on this Mergenthaler machine, which is particularly adapted to business forms setting. Also available from Mergenthaler is improved output quality in the larger typeface sizes on the **Linotron 202**.

Alphatype's **CRS** is now available in a roll-fed version. The **MultiSet III** offers new software packages, a new communications link, a proofreading program,

a book pagination program, and billing capability.

Monotype's **LaserComp** (100-pica model) can set a full newspaper page, including line and tone art. It accepts artwork in digital form from an **ECRM Autokon** or an **Optronic** scanner.

Compugraphic now offers an **EditWriter 7800** for setting Arabic and a device, the **7770**, that can produce ruled forms and has a multicolumn positioning option.

Voice output from optical input is being readied for the market by Kurzweil Computer Products. The **Kurzweil Talking Terminal** not only will aid the blind but will be helpful to anyone whose hands and eyes are otherwise occupied. It can be interfaced via telecommunications to a data base.

Though not ready for the immediate market, developments in the intelligent copier/printer (ICP) field should be followed with interest. Improved output quality expected in the next few years will enable more typesetters to produce high-quality dry output in made-up page form.

ELECTRONIC COMPOSITION

Now there's a tabletop video composer from Xenotron. The **AVC-2**, billed

The PagePro™ allows its user to edit copy, set headlines, and digitally create full text pages



as a "high-performance low-cost Page Ad composition terminal," can be interfaced on-line to most computer typesetting systems for interactive display ad composition.

Compugraphic's **AdVantage** now offers wide-measure software (up to 70 picas), so that it can compose ads in one piece for Compugraphic's wide-measure typesetters.

The newest page-layout system is Hastech's **PagePro**. **PagePro** is an interactive electronic device: a video display terminal with a keyboard and controls for sizing and positioning called-up elements of a page. Unlike most other such devices introduced previously, **PagePro** is not oriented to display ad composition but toward makeup of a full editorial newspaper page. It is also a text editor and uses a joystick to position and move elements. It eliminates page paste-up, except for halftone graphics for which the precise space is allotted and positioned. **PagePro's** first full installation will be in late 1980 at Westchester-Rockland newspapers.

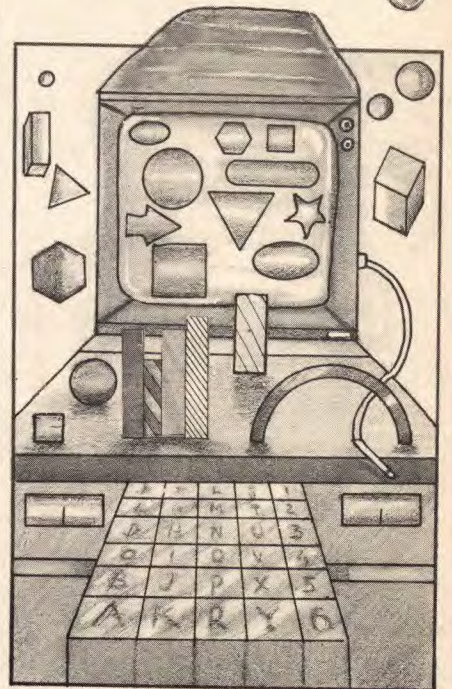
IMAGE ORIENTATION

Electronics and computers continue to move in on the creation as well as the manipulation of art. Though software and terminals today are aimed mostly at the personal computer (home and

from one simple workstation. The output is ready for the printer's plate.

office) and the technical (aviation, drafting, etc.) and slide presentation markets, their influence will be felt in all creative art areas during the '80s. Some recent developments include the following:

Now an in-plant illustrator can transfer ideas from his/her mind to a CRT screen almost as rapidly as the ideas develop, see them displayed, then modify them interactively, convert them to digital information, and output them. The **Graphic Design/Illustrator** is a stand-alone interactive system. It uses a light pen and permits elements on the screen to be easily shaped, moved, resized, erased, or redrawn. It can plot work of reproduction quality and claims to increase productivity per man-hour by 4:1 to 10:1 in the creation/production of charts, diagrams, or exploded views. Output can be an electrostatic plot, an ink plot, or a camera-ready page including line art and text that can be output on a typesetter.



Animation techniques are already computer-aided, and recent patents granted to scientists at the New York Institute of Technology (Old Westbury, Long Island, N.Y.) offer means to regulate background colors and the color and shading of figures and to facilitate automatic inking and painting of sections of a scene selected by the terminal operator. Once again, significant savings in production time are a goal. The electronic pen and a digitizing tablet are more productive than is a hand colorist.

Stop thinking of data bases as a mass of digitized statistics or numbers. In our graphic communications world there already are—and there will be more (and more widely accessible)—

data bases that include digitized information for text, line art, and halftones.

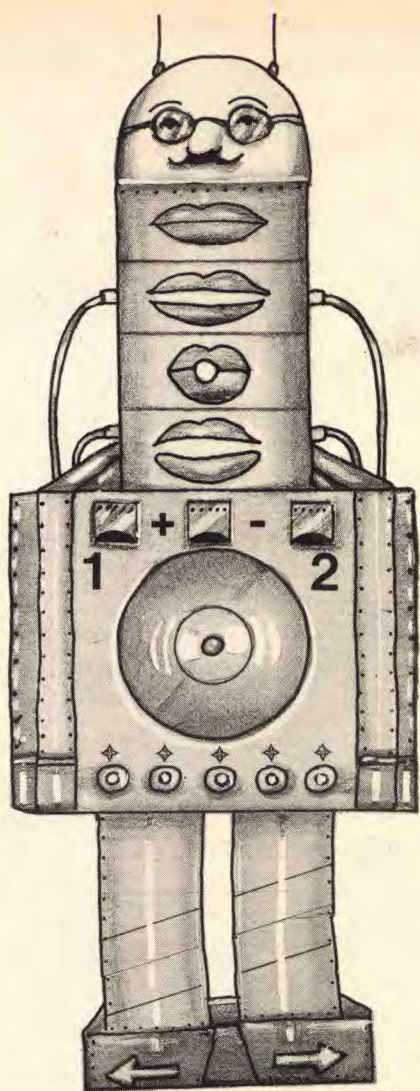
One example is the new **BellGrafx System**. Increasingly, typesetters such as those made by Autologic and Information International can accept information from such data bases and output fully made-up pages, including halftones in position. Home computers today not only enable users to create illustrations from canned software but also teach them how to develop their own software.

Apple's **VersaWriter**, for example, produces high-resolution color graphics. Its screen is divided into a grid of 280 x 160 pixels, and each pixel can be set to any of six colors. The artist/operator can draw straight lines or shapes. Output is on a 14 x 12-inch plastic bed that has a clear acetate overlay. An original drawing is taped to the plastic bed, covered with the acetate sheet, and electronically traced with a pantograph-like device. A potentiometer in the VersaWriter's arm, plus the appropriate software, converts the drawing to digital form that can be displayed on the CRT, modified, combined with other pieces of art, enlarged, colored, rotated, moved, or sized.

Some devices can convert your TV set into an artist's tool. Percom's **Electronic Crayon**, together with a home computer and a TV set, converts the computer keyboard into a palette, so that the TV screen becomes the medium. Other computers already permit their user to create and manipulate either colors or sounds.

APF **Electronic's Imagination Machine** (coupled with your own TV set) includes a sound synthesizer, a color palette, game controllers, joysticks, a keyboard, and user programmability, when you want to go beyond packages offered. Price: \$599. Of course, there are many other devices already on or being rushed to the market, some of them with 3-D capability. The **Hewlett-Packard 9800** offers a choice of 4,913 colors.

But the main point here is that we are rapidly approaching a time when very versatile, very capable devices will be affordable to all. A generation is growing up with these "toys," much as we grew up with alphabet blocks, Tinker Toys, and Erector sets. When that generation of potential artists comes of age (along with the maturing of these highly capable devices), instead of debating whether computers really are artist's tools, they will wonder how previous generations ever got along without them.



INPUT-DATA/TEXT

The latest in voice input is the **Votrax**, a low-cost voice synthesizer that claims to generate an unlimited vocabulary in seven languages. Instead of storing words (which would demand great storage space for a large vocabulary), it stores phonemes, the audible building blocks of words—sort of an audible alphabet from which any words can be built. Commands can control inflections, which are essential to understanding words in many languages.

The trend is toward front-end systems (input/editing devices) that include area or page makeup capability. Wakefield Software Systems, Inc., using an IBM Series/1 mini-computer, tailored software and an interface to a variety of intelligent typesetters (such as the **Compugraphic 8600**), offers **WSSI Comp 1**. This is a disc-based front-end composition system particularly designed for setting business cards, envelopes, letterheads, announcements, ad books, matchbook covers, and similar documents requiring precise positioning and centering of text. The job can be designed, visualized, and revised on the screen before outputting.

Typesetter manufacturers continue to bring out off-line terminals for their output units. Bobst recently introduced the **Varicomp 1100KD**, a low-cost keyboard that outputs on floppy discs. Compatible with other Bobst and Vari-system devices, it serves as a low-cost addition to a system or as a backup device. It has optional format capability for storing up to 384 text characters or command codes. AM Vari-typer's **Comp/Edit 5618** is an off-line input terminal, which is essentially a **Comp/Edit** minus the typesetting output.

The Kurzweil **KDEM**, the Omni-Font OCR text-entry system, is available in a high-speed model. The KDEM, with this and other peripheral options, is now

available for under \$80,000, or 20 percent below what the earlier model cost.

FILING—ELECTRONIC, MICROGRAPHIC

It seems that as fast as we can produce **Vision '80s Updates**, computer memories shrink in size and cost, and grow in storage capability and speed of access. It is now believed that as many as a billion components may be put onto a wafer-thin chip of postage-stamp size. For several decades, chip capacity has doubled each year and the end is not in sight.

Of course, this means more power for less cost—and soon, thus, universally affordable devices at all levels for business, industry, and home. Intel already has a million-bit bubble that will not lose its memory if the power supply fails. Such powerful memory devices will be able to store and process an increasingly large amount of text, image information, formats, commands, etc. Information recovery is speeding up, too, as evident in the **Mikro-Disc** (New World Computer Company). A single bit of data can now be retrieved from among a million stored bits (17 megabits) in 8/1,000 second. That's 25 times faster than is possible with typical floppy discs. The Mikro-Disc is an 8-inch rigid disc. And electronic filing is not just for the data operation. Many systems are office- as well as graphic-arts-oriented.

Eastman Kodak, for example, offers the **Kodak Oracle** as a one-step indexing/filing procedure. An operator inserts the proper cartridge in the machine, calls up the desired document by its code name, pushes a search button, and watches the document pop onto the screen. Push another button, and you can get a paper print of it. Of course, newspapers now have electronic morgues,

and data bases such as Mead's **Nexis** may include such information sources as the **Congressional Quarterly**, **Encyclopaedia Britannica**, and data taken from various magazines and wire services. One can subscribe to such data bases (for instance, **Lexis** for legal information) for as little as \$50 per month, plus search time of about \$1 per minute.

3M keeps reminding the market of its combined electronic data processing/micrographic system, whereby information storage is on microfilm and the computer keeps track of where the information is and can search out the desired item at ultraspeed. One such approach is 3M's **Micrapoint System**, which is independent of the user's regular computer system. 3M's COM systems take digital electronic signals from a computer system, usually via magnetic tape, and convert them to text and graphics. Magnetic tape is also the liaison between a word processing system and a COM system. And now there's a dry silver COM film that needs only heat (no chemicals) for developing. As we watch various filing developments in the '80s, we should not forget video discs. These are being introduced to the home market now, and they may become increasingly significant as text/image storage/playback devices for the communications field.

EDITING

In tune with the trend toward multipurpose devices, Teleram has introduced **Portabubble/81**, a bubble-memory-based terminal. It is portable, has a modem for remote-entry operation, can be used for word processing, time-sharing, and communications applications, and features a long-retention storage system. This versatile device is aimed at the newspaper market's need for a remote-entry/editing terminal.

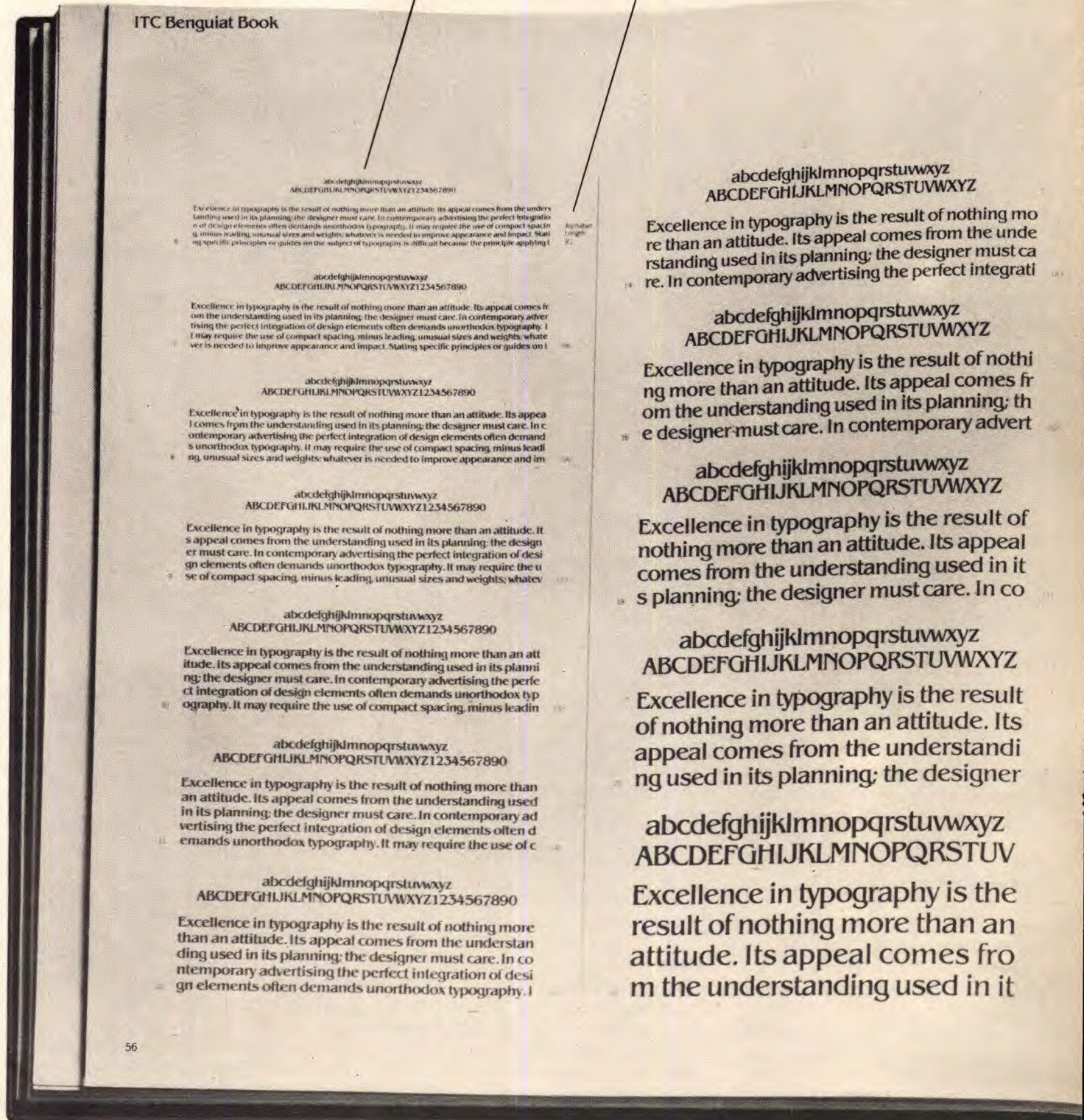
Teleram's Portabubble/81



A typical 2-page spread (reduced to 64%)

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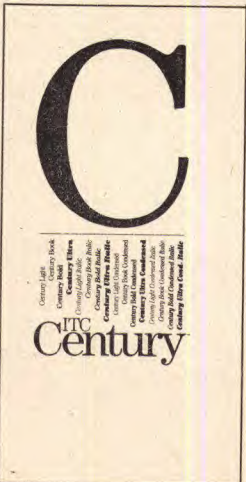
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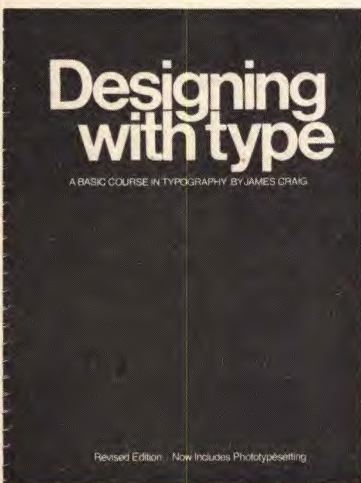


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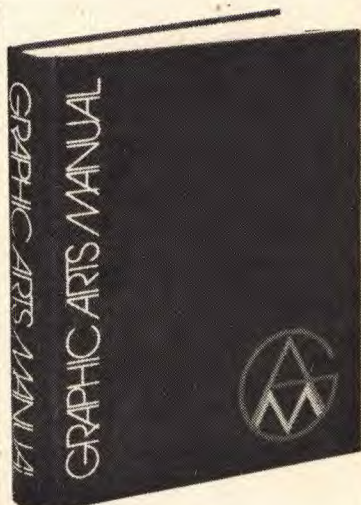
Forms for the '80s

A detailed book on how to design and produce forms, to which some 26 authorities have contributed. The book covers the new laser and electronic forms printers and the role of computers, word processors and ink-jet printers in forms production. It also covers design problems, custom forms, and the whole gamut of forms problems: unit sets, continuous forms, computer letters, punched or tab cards and sets, tags, labels, envelopes, folds, and such production techniques as fastening, numbering, perforating, carbon and carbonless forms, to name just some of the subjects covered. North American Publishing Company, 401 N. Broad Street, Philadelphia, PA 19108. 223 pages. 8½ x 11. Hardbound. \$29.50.



Designing With Type, rev. ed. by James Craig

This may be, deservedly, the best-selling book of its kind. It is a clear, concise, well-illustrated, up-to-date book for people starting out to work with type. New information covers the basics of phototypesetting and what they mean to the user or specifier of type. Watson-Guptill Publications, 2160 Patterson Street, Cincinnati, OH 45214. 176 pages. 9 x 12. Over 200 typographic illustrations. Bibliography, glossary, index. Spiral binding. \$15.95.



Graphic Arts Manual

Comprehensive guide to creating, producing, and purchasing printed materials. Completely new and up-to-the minute, it is a practical and wide-ranging reference book for the graphic arts industry. Its sixteen sections cover the entire field, including color theory and design, manuscript preparation, typography and composition, art preparation, photography and graphic arts photography, platemaking, printing, substrates, inks, binding, fulfillment and trade practices.

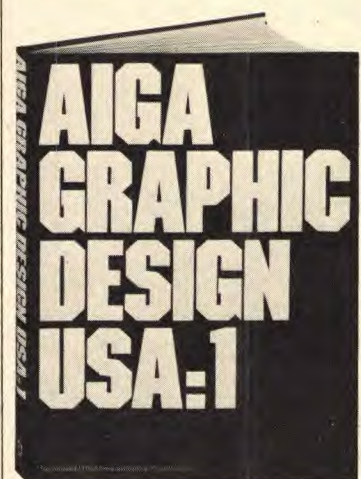
It is a professional's reference book for art directors, designers, production personnel, editors, printers, typesetters, advertising and sales promotion managers, schools, libraries, graphic arts teachers and students.

The "Graphic Arts Manual" was written by 94 authors, all top experts in their fields. Michael Bruno and Paul Doebler are major contributors and consulting editors. Other consulting editors are: Gladys S. Field, Edward M. Gottschall, Robert Loekle. Specifications: 650 pages. 8½ x 11. Over 450 illustrations, some in full color. Extensive index. Printed in two colors. Library binding in buckram. Published by Musarts Publishing Corp. and Arno Press, Inc., A New York Times Company. Order from Arno Press, 3 Park Avenue, New York, NY 10016. \$65.00.



Berthold Body Types E2, Vol. 1 by Gotz Gorissen

A comprehensive showing of all the Occidental body typefaces of any status in the history of the typographic arts. Similar faces are grouped, and extensive showings are supplemented by bibliographic data, copyfitting and spacing information. A multilingual introduction tells how to use the book and details the Berthold type program. Some 577 typefaces are illustrated, with copyblock showings for a wide range of sizes as well as a full font display. A remarkable compendium of information and specimen showings, it is also beautifully printed. Berthold of North America, 610 Winters Avenue, Paramus, NJ 07652. Clothbound. 848 pages. 8½ x 11½. \$40.00.



AIGA Graphic Design USA: 1

This is the first edition of an important new annual based on the American Institute of Graphic Arts exhibitions and programs for 1979-80. AIGA, the only national professional graphics organization in the United States, represents the highest standards of graphic design. The annual illustrates some 600 winning entries in the year's Covers, Illustration, Book, Packaging, and Communication Graphics shows. There is also a section on the work of the year's medalists, Ivan Chermayeff and Thomas Geismar. This volume was designed by James Miho and has text by C. Ray Smith. Watson-Guptill Publications, 2160 Patterson Street, Cincinnati, OH 45214. 432 pages. 450 b/w illustrations. 150 color plates. \$40.00.

Illustration West 18

The official annual record of the show sponsored by the Society of Illustrators in Los Angeles, representing artists in 13 Western states and Canada. This edition records the 282 award winners in the 1979-80 exhibition. Illustration West 18, c/o Graphicus, 11046 McCormick, North Hollywood, CA 91601. 288 pages. 8½ x 10½. 264 b/w pictures and 40 in full color. Hardbound. \$23.50 plus \$1.90 for postage and handling. (Californians, add 6% sales tax.) Vols. 16 and 17 are also available at \$15.95 each, or \$26.90 for both (add \$1.50 for one book, \$1.90 for two, for postage, plus 6% sales tax in California).

CAMIS by Henry B. Freedman

The full title of this major research project is *An Exploratory Technology Assessment of Computer Assisted Makeup and Imaging Systems—Camis*. It explores the future of the graphic arts, computer, telecommunications, paper, photographic and office products industries. The emphasis of the research was to explore the impact of the new technologies on people and society, government and business. A copy of the report is available from Henry B. Freedman Policy Studies Reports, P.O. Box 2413, Springfield, VA 22152. 400 pages. 8½ x 11. Typewritten composition. Softcover. \$48.00.

The Third Wave by Alvin Toffler

Galileo made two mistakes: He got ideas that were ahead of his time and in conflict with those approved by the establishment, and he broadcast his understanding of the world and the future as far as the limited communications facilities of his time permitted. For this he reaped the vengeance of the Inquisition. Alvin Toffler makes two mistakes. He conjures up hundreds of novel ideas about every aspect of our society—where it came from, where it is, and, mostly, where it is going. For this he reaps the vengeance of today's Inquisition, the literary critics. Above all else, it troubles them that a social scientist should write a book that is readable, exciting, and capable of reaching a mass audience. To this critic, the great value of Toffler's work is that it is so understandable and widely read, understood, and discussed.

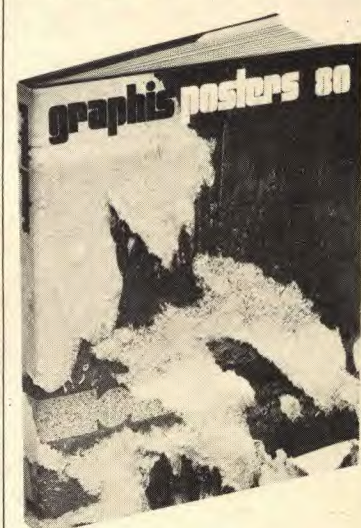
We recommend it to all readers of U&I who want to open their minds to the many changes in our society and how they may affect our jobs and careers, our social and political institutions and conventions, our personal health and happiness. This is not a heavy book. It is easy reading, but you will stop to think about and reread passages because the ideas are so new to you. It is provocative in a positive sense—it will make you think and enjoy doing so.

In a deliberate simplification of human history, Toffler divides time into three waves or "tidal waves of changes in history": the agricultural revolution, the industrial revolution, and a currently emerging post-industrial or superindustrial society. Toffler sees these forces, largely technology-driven, as affecting capitalist and socialist societies alike and effecting great changes in every aspect of life: life-styles, work ethic, sexual attitudes, economic and political structures.

You may not agree with Toffler's conclusions (and he doesn't present them as hard conclusions), but we think you'll find "The Third Wave" stimulating, exciting, and a valuable and enjoyable reading experience. William Morrow & Co., Inc., 105 Madison Avenue, New York, NY 10016. 544 pages. 6¼ x 9¾. \$14.95.

Mechanical Color Separation Skills by Tom Cardamone

A text for the beginning artist that reviews the production requirements directly affecting the preparation of art and photography for reproduction. Covers line art and plates, continuous tone art and halftone, screen tints, surprints, dropouts, reverses, process color separation, overlays, key-lines, line and halftone combinations. Van Nostrand Reinhold Company, 135 W. 50th Street, New York, NY 10020. 128 pages. 7½ x 7½. Paperbound. \$9.95.



Grophis Posters 80 Edited by Walter Herdeg

The world's best posters displayed in four major categories: advertising, cultural, social and consumer. Posters from 35 countries represent a variety of product/service communications problems. Indexes of artists, art directors, agencies, advertisers and publishers. Beautifully printed in four colors and b/w. Hastings House Publishers, Inc., 10 E. 40th Street, New York, NY 10016. 204 pages. 9½ x 12. \$59.50.

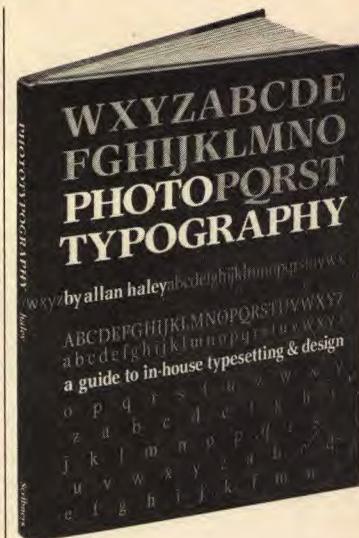


Photo Typography by Allan Haley

Allan Haley is an accomplished type designer who has been a typographic consultant at Compugraphic Corporation since 1971. He has written a clear, concise, well-illustrated guide to in-house typesetting. It covers such basics as the parts of a character, type-style classifications, type families and typographic mathematics, to name a few. There are sections on copyfitting and copy preparation, building a type library and choosing the right type for a job, good text typography, good display typography, design suggestions and analyses of basic typefaces everyone should know, as well as a cross-reference analog showing various names used for the same type styles and a glossary and index. Charles Scribner's Sons, 597 Fifth Avenue, New York, NY 10017. 142 pages. 8½ x 11. Hardcover. \$14.95.



Print Casebooks 4, 1980-81

The newest edition of Print Casebooks is a six-volume library of "great design solutions." Hard slipcase holds six hardcover volumes. Each volume provides in-depth case history coverage of the best current work in advertising, annual reports, covers and posters, packaging, exhibition design and environmental graphics. All case histories cover graphic design award winners. The creative thinking and problem-solving approaches used by the designer are detailed. The set reviews 266 design projects. Each volume is 8 x 10¼, 96 pages (16 in full color). Print Magazine, 6400 Goldsboro Road, Washington, DC 20034. Individual volumes, \$16.50. Set with slipcase, \$89.95.

The Graphics of Communication, 4th ed.

by Arthur T. Tumbull and
Russell N. Baird

A basic book covering the fundamentals of printing processes and typesetting, with emphasis on type and typesetting as well as the elements of good typography and using type creatively. Covers such new technologies as computerized electronic copy-processing systems. There are also chapters on use of illustrations and how to prepare them for reproduction, on doing mechanicals, the use of color in graphic communication, combining pictures and words, and principles of magazine layout and newspaper design and layout, as well as on design and production problems in preparing direct mail materials. Holt, Rinehart & Winston Publishing Company, 383 Madison Avenue, New York, NY 10017. 398 pages. 7¼ x 9½. \$15.98.

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INTERNATIONAL CALLIGRAPHY TODAY

OCTOBER 14-NOVEMBER 26, 12 NOON-5:00 P.M.

Kalligraphia: Greek from *kalli* (beautiful) and *graphia* (writing). This exhibition of outstanding calligraphy from all over the world was chaired by Hermann Zapf, the internationally known calligrapher and type designer. The calligraphy in the exhibition was selected from works submitted through a "call for entries" in U&LC and by personal invitation. The jurors were Edward Benguiat, Philip Grushkin, Jeanyee Wong and Hermann Zapf.

THE ART OF HERMANN ZAPF

A 22-MINUTE FILM PRODUCED BY HALLMARK CARDS INC., WILL BE SHOWN EACH DAY OF THE EXHIBITION FROM 12 NOON TO 2:00 P.M.

TYPE AND TECHNOLOGY DECEMBER 8, 1980-JANUARY 23, 1981, 12 NOON-5:00 P.M.

Just as Gutenberg's invention of the adjustable type mold created the ability to mass-produce books during the Renaissance, today's inventions of the cathode ray tube and computerized memories have given us the ability to produce five or more editions of a 100-page newspaper each day, or 34,000 new book titles each year in the United States.

The Mergenthaler Linotype Company and the Cooper Union for the Advancement of Science and Art collaborated on an exhibition of how today's technology is being applied to the 500-year-old art of type design: Matthew Carter's digitized typefaces for AT&T and National Geographic; Carter's computer-drawn "Galliard"; Adrian Frutiger's logic-oriented "Univers" and "Frutiger" and Ed Benguiat's "ITC Benguiat" are all on view.

FEBRUARY 2-MARCH 27, 1981, 12 NOON-5 P.M. PAPERWORK: SIMPLE IS SMART: MAKING PAPERWORK WORK

Created for ITC by Siegel & Gale, this exhibition features case histories of private sector and Government efforts to simplify their forms systems and contracts. A model Census form, tested in 1980, new IRS forms and Food Stamp forms system currently in use, will be shown. Bank, property and casualty and life insurance forms are some of the private sector examples shown. The evolution of the system, as it goes through development stages and research will be demonstrated by notes, sketches and drafts.

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